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ABSTRACT

Intended for speech teachers and classroom teachers who work with elementary school children, this guide focuses on the sequential development of oral language skills and related skills. Following an introduction is a brief orientation lesson guide designed to interest children in the speech program and introduce the basic forms of communication. The next several sections provide activities for the following: (1) listening; (2) the speech mechanism; (3) voice; (4) choral speaking; (5) pantomime; (6) theater games; (7) creative dramatics; (8) story telling; (9) social interaction and usage; (10) speech sounds; and (11) multimedia materials. Each language arts section contains a rationale, and the guides for activities. All sections list necessary materials, objectives, and culminating and follow-up activities. Several activity sections include nursery rhymes, poems, chants, and stencils for cut-outs. (Four pages of references are included.) (JC)

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ORAL COMMUNICATION

GRADES K-6

CURRICULUM BULLETIN • 1976-77 SERIES • NO. 2

ORAL COMMUNICATION

GRADES K-6

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FOREWORD

Learning effective oral communication is essential in the development of the individual's language skills and in meeting the challenges of a society in which the electronic media play an increasingly significant role. Because children can already speak when they begin school, the emphasis in the past was often on teaching them to read and write. Growth in speaking and listening skills, however, is neither automatic nor inevitable. Like reading an writing, they must be developed, especially since most persons use oral expression far more than any other means of communication.

Language skills—speaking, listening, reading, and writing—are interrelated. They are acquired because of the need to communicate and they grow and develop through continued use. Skill in one aspect of language tends to reinforce skills in other areas. The vocabulary gained through oral language facilitates reading comprehension.

This publication offers a wide variety of approaches and activities in the speech arts to promote the growth and development of language skills in the elementary school pupil.

ARNOLD WEBB
Executive Director

ACKNOWLEDGEMENTS

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This final version is the work of Jacqueline Bush, Janet Castro, Lenore Genova, and Diane Warkow. It is enhanced by contributions of materials developed in district language arts projects headed by the following members of the Bureau for Speech Improvement: Joan Grandis, Sylvia Grace, Rhoda Ribner, Frederick Weill, and Donald Eisenberg, Executive Assistant to Helen M. Feulner.

Joseph Feld, Dissemination Unit, DEP&S, prepared this publication for printing, designed the cover, and created the illustrations. Lillian Amdur edited the manuscript, and Bernard S. Flom and Aaron N. Slotkin did the final editing and production.

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INTRODUCTION

Communication is a two-way affair. When people communicate with one another through language, they speak and listen, write and read. The child who lacks proficiency in any one of these skills is handicapped in the process of communication and learning. Common reading skills, such as following directions, locating main ideas, recalling sequence, making judgments and drawing conclusions, recognizing emotional reactions, classifying related ideas, and surveying a story must be taught first through listening and speaking activities.

In recent years, experts in the field of linguistics and education have defined the reading process as learning to read the printed code for spoken language. This approach to the teaching of reading makes proficiency in listening and speaking an important prerequisite to the acquisition of reading skills. It therefore follows that teaching standard English speech patterns to foreign language and dialect speakers is necessary to enable them to "decode" standard written English.

In addition, oral communication skills have essential contributions to make to humanistic aspects of education. The speech arts represent the best way to reach the inner child, to help him feel better about himself, to stimulate his desire to share, create, think, and learn. Facility in speaking and critical listening will help children to cope with the tremendous stimulation which emanates from our rapidly changing, multimedia-oriented society.

This guide was originally directed to speech teachers working in the strengthened Early Childhood Program. The present volume is directed to speech teachers and classroom teachers who work with elementary school children. The guide focuses on the sequential development of many language skills. Therefore, to increase the guide's usefulness, it is suggested that the teacher consider the following recommendations:

1. Remember that listening is a reciprocal activity. The teacher sets a good example by demonstrating attentive listening habits when children talk and can create a good listening climate in the classroom by following these guidelines:

   a. Establish a relaxed classroom atmosphere which is free from distractions.

   b. Avoid repeating pupil responses, but encourage children to listen to each other.

      Do not precede a question with a child's name. This practice leads only the child who is called on to listen.

   d. Be sure all questions are clearly worded.

   e. Encourage all students to speak in a "classroom voice" which is loud enough for all to hear.

2. Note that each section of this guide is preceded by a rationale. The teacher should acquaint himself with both the rationale and the lesson guides prior to classroom implementation.

3. Note that all material is written in the form of lessons which should be viewed as *guides*, rather than plans demanding rigid adherence. As guides, the lessons can be adapted to the individual needs and interests of the children. Many of the lessons are intentionally lengthy and provide for a variety of activities. If necessary, few activities can be selected or more than one session may be taken to develop a lesson.

4. Follow the sequence of lesson guides as presented in each unit since they are developmental. The units themselves have also been presented sequentially, but their order can be varied at the teacher's discretion.

5. Constantly adjust the instructional style to the needs and capabilities of the children. Restlessness may be avoided by change of physical position and a variety of activities. Freedom of movement by both teacher and children is an integral part of most of these lesson guides.

6. Most techniques presented in this publication can be used to teach and reinforce skills in *all* curriculum areas.

This oral communication guide is offered to the teachers and children in New York City elementary schools in the belief that learning by doing can become an educational reality and with the desire to make language come alive!

ORIENTATION LESSON GUIDE

AIMS

To interest children in the speech program

To introduce the basic forms of communication

MATERIALS

The "Hello Song" (found at the end of this lesson)

"Introduction" games (see below)

A puppet called Sammy Speech

MOTIVATION AND PROCEDURE

1. Arrange the children in a circle.
2. Begin with the statement, "I'd like to say hello to all of you in a special way." Sing the "Hello Song" in English, Spanish, and French.
3. Discuss the many ways people say hello to each other (for example, Hi!, What's new?, How are you?). Emphasize the fact that greeting people is something we do very often.
4. Say, "Let's sing the song to each other." One half of the circle sings the first line, and the other half responds with the next line. Repeat the song in English, Spanish, and French. (Other languages appropriate to the ethnic population of the class should be added or substituted.)
5. Then say, "Now, let's play some games that will help us get to know each other better." (For variations, see the Theater Games section of this guide.)

GAME 1. Introductions in a Circle

Have the children form a circle and play the following introduction game. Person 1 says, "My name is John." Person 2 says to person 1, "Your name is John, and my name is Mary." Person 3 follows the same procedure; i.e., "Your name is John; your name is Mary, and my name is Richard." The same procedure continues around the circle until the last person looks at each member of the circle and says each name, adding his own name at the very end. (This game may be played in smaller groups of six or eight if the size of the class or the age level of the children makes total class participation unwieldy.)

GAME 2. Introductions at a Party

> "Let's pretend that we've just arrived at a party. But the party is almost over. It's very important that we all introduce ourselves as quickly as possible." Suggested dialogues for this activity might include: Hi, my name is Jane Single; Nice day we're having; Haven't I seen you some place before?

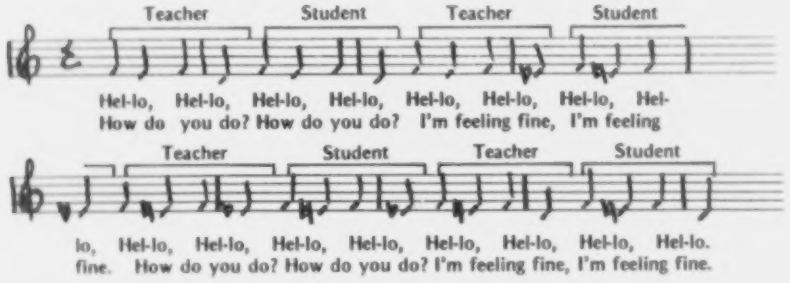
Place a two-minute time limit on this activity. Allow the children to move about the room greeting as many other children as possible in the time allowed. Have the children return to their seats for a discussion of what took place.

CULMINATING ACTIVITY

"Why didn't you include me in the games?" Teacher says, "Who's talking?" "Come on, bring me out so *I* can say 'hello' to everyone." At this point bring out a puppet, and introduce him as Sammy Speech. Sammy says, "Hello, boys and girls." The children respond, "Hello, Sammy Speech." Sammy then says, "Why don't you show them another way of saying 'hello'?" Pantomime saying 'hello' by waving, mouthing, and other gestures. Sammy tells the children that the teacher's way of saying hello is called pantomime; he asks them to say hello in this special way without words or sounds. Children pantomime hello. Sammy: "There's lots more your teacher and I have to share with you – stories, puppets, creative dramatics – all helping us to listen and speak better. In fact, next time we're going to find out how we listen." Teacher: "Say goodbye to me." The children say goodbye. Sammy: "Say goodbye to me in pantomime." Children say goodbye in pantomime.

Hello Song

Music and Lyrics by
Lenore Genova


Teacher
Student
Teacher
Student
Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-
How do you do? How do you do? I'm feeling fine, I'm feeling
Teacher
Student
Teacher
Student
lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo, Hel-lo.
fine. How do you do? How do you do? I'm feeling fine, I'm feeling fine.

1. **Teacher:** Hello, Hello!
   Student: Hello, Hello!
   (Repeat pattern twice.)
   Teacher: How do you do?
   Student: How do you do?
   Teacher: I'm feeling fine.
   Student: I'm feeling fine.
   (Repeat pattern twice.)

2. **Maestra:** ¡Hola, Hola!
   Estudiante: ¡Hola, Hola!
   (Repeat pattern twice.)
   Maestra: ¿Como estas?
   Estudiante: ¿Como estas?
   Maestra: Estoy bien.
   Estudiante: Estoy bien.
   (Repeat pattern twice.)

3. **Maître:** Bonjour, Bonjour
   Étudiant: Bonjour, Bonjour
   (Repeat pattern twice.)
   Maître: Comment allez-vous?
   Étudiant: Comment allez-vous?
   Maître: Je vais très bien.
   Étudiant: Je vais très bien
   (Repeat pattern twice.)

LISTENING

RATIONALE

One might question the need for a series of lesson guides whose specific aims are to teach listening. Most people assume that listening is a naturally acquired faculty, a synonym for hearing. Hearing may be passive; listening seldom is. Good listening is a highly critical mental exercise involving good thinking, judgment, and discriminating attention to what is said.

The ability to read and write is preceded by oral communication, and the skill of listening precedes them all. Educators conversant with the communication arts indicate a need for attention to this area of the language arts curriculum. Listening must be taught along with speaking, reading, and writing, the other language art skills.

Children in the primary grades receive the bulk of their instruction, guidance, and entertainment by ear. Therefore, training children in how to listen must begin early. The teacher plays a vital role in developing children's listening habits and sets the best example by:

a. Demonstrating attentive listening habits when children talk.

b. Not repeating statements or questions which, while intended for reinforcement, actually breed poor listening habits.

c. Lowering his voice rather than raising it to get the class's attention.

d. Providing a classroom atmosphere conducive to good listening; i.e., relaxed, quiet, free from distractions.

e. Providing many situations in which children must listen to each other.

f. Establishing a positive attitude toward listening by his own interest in the speech lessons and follow-up.

g. Capitalizing on the moments which arise in all curriculum areas to secure and reinforce good listening.

Since there is more than one kind of listening, the listening skills to be taught are these:

Listening for:

Sound awareness	Comprehension
Voice discrimination	Sequence of thought
Remembering	Understanding of content
Directions	Evaluation

These listening lesson guides will heighten the children's skills and prepare them for the more difficult task of sound discrimination. One thing that helps listening is to encourage all children to speak in a classroom voice. If they fail to do so, the teacher is wise to employ the gesture of placing his hand behind his ear, thus saying, "Speak up, please. I can't hear you." (Incidentally, this gesture is a marvelous voice saver.) Other suggested helpmates to listening are:

a. A witch's hat, a magic wand, and listening dust, which lend an air of fun as you try to encourage children to "Speak louder, please" or "Listen, please." If they are mature enough, children can take turns at playing the witch.

b. Construction paper listening "ears" or listening badges can be constructed by the children. They can be worn by the whole class or by a

listening committee during listening and speaking activities.

Listening activities should not stop with the speech lesson guides. Continual, semistructured experiences occur at all times in every lesson, regardless of content, and have their foundation in active listening. Listening activities, similar to those outlined in the attached lesson guides, should be expanded, including new material. As a matter of fact, repetition of these skills is vital! New habits can only be formed through constant activity and reinforcement. Take advantage of any and all listening opportunities that arise during the day. Almost all children can learn to listen.

It is important for children to understand that good listening involves both thinking and hearing.

GUIDE 1: THE CONCEPT OF LISTENING

AIMS

To awaken and stimulate interest in the art of listening

To distinguish between hearing and listening

MATERIALS

Poem: "Mr. Potato Head" (see below)

Chart: How Do We Listen?

Listening box filled with noise-making objects

MOTIVATION AND PROCEDURE

1. Read this poem, asking children to act it out:

   Here are my hands that help me to play,
   And here are my feet that run all day.
   Here are my fingers and here are my toes.
   Here are my ears and here is my nose.
   Here are my eyes both open wide.
   Here is my mouth with my teeth inside.
   Here is my chin and here are my cheeks,
   And my busy tongue that helps me to speak.

2. Begin by saying, "Today I want you to meet a friend of mine. Some of you may already know him." Present Mr. Potato Head.
3. Then say, "Mr. Potato Head has come to teach us about listening. Look very carefully. Let's find which of his helpers he might use for listening." Establish listening helpers: ears, eyes, brain, quiet hands, feet, and mouth! Say, "Our whole body helps us listen." Present chart for reinforcement. (Explain that eyes look, when possible. This statement provides for occasions when masks or blindfolds are used.) Point out that quiet hands and feet, a thinking brain, and eyes and ears that are looking and listening all contribute to really "paying attention."
4. Reinforce understanding as follows: Have individual children point to a listening helper on the chart and explain its purpose to the class. If a child is not able to carry out this assignment, ask other children if they can help him.
5. Ask, "How many of you think that hearing and listening are the same thing? Let's find out." Write hearing and listening on chalkboard and elicit the names of the listening helpers, again displaying chart. "Hearing is different from listening. There's only one listening helper we need for *hearing*, and its name is inside the word. Can anyone find it?"
6. Say, "Let's practice hearing and listening. If I were to ask you what you hear outside, you'd probably say, 'Noise,' and you'd be right; there is noise out there. And you knew it by using only your ears. Now I'm going to ask you to use all of your listening helpers and listen to the same noise. What did you hear?" Encourage the response, "cars, trucks, airplane." Repeat activity, focusing on sounds in the hall, then sounds in the room.

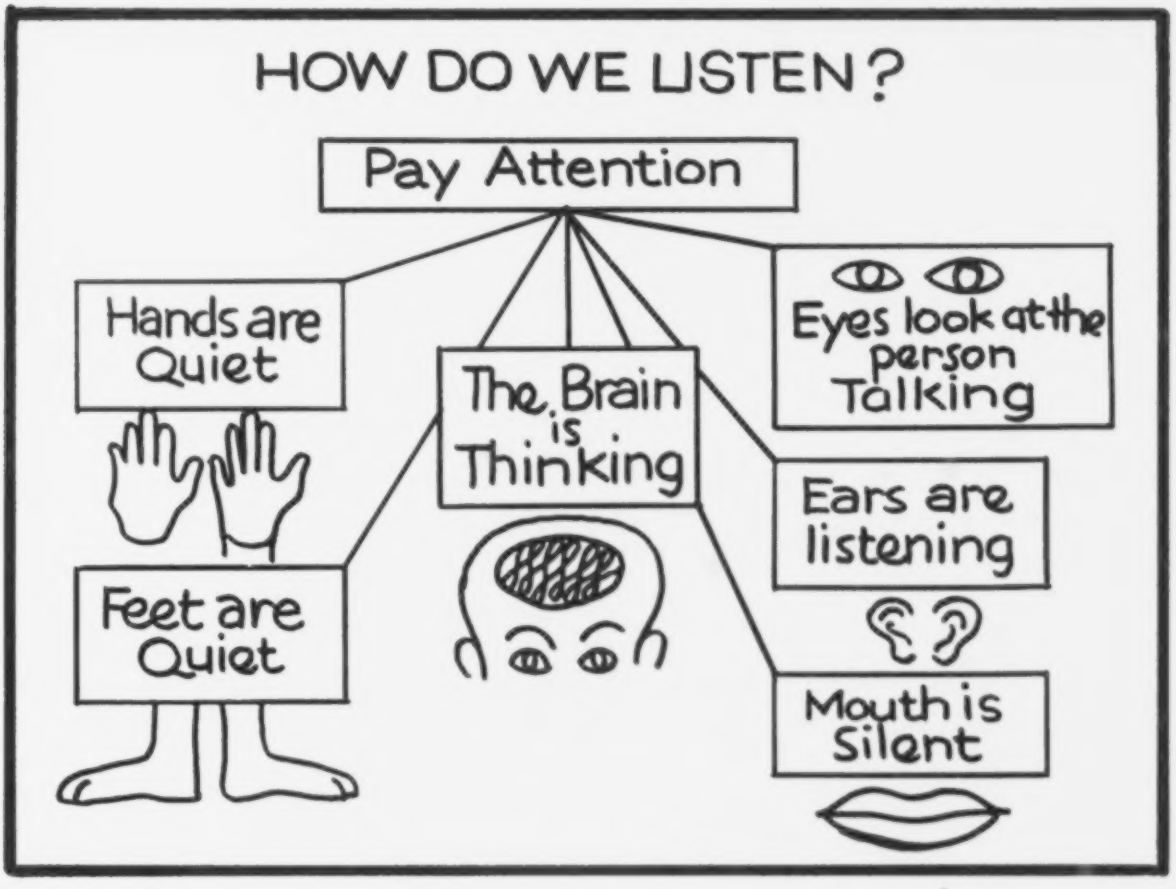
7. Say, "We are going to do many things today to practice listening." Imitate or play recording of animal sounds. Children listen and identify.

CULMINATING ACTIVITY

Listening Box: Tell the class there are many objects inside the listening box. The children are to identify each object by listening to the sound it makes. The following items could be included: a bell, keys, cellophane paper, pencils, change in a purse, a whistle.

FOLLOW-UP ACTIVITIES

1. Establish a "Good Listener" list; select a daily "Best Listener."
2. For the bulletin board, prepare charts (e.g., We Listen to City Sounds, We Listen to Animals, We Listen to Sounds in the House, We Listen to Music) with pictures brought in by the children.
3. Use the book *In the Forest* by Marie Ets with its accompanying record.
4. For additional activities, see Folkways records: "Sounds of My City," Tony Schwartz, LCR 59 241; "Sounds of Animals," LCR 55 50; "The Rhythms of the World," Langston Hughes, LCR 59-209. Also listen to "We're All Ears" and "Learn to Listen," WNYE-FM Radio Series.



GUIDE 2: AUDITORY MEMORY AND IDENTIFICATION

AIMS

To identify musical instruments

To listen for directions and follow them in sequence

To listen to remember

MATERIALS

Drum 3 additional rhythm instruments

Realia or pictures of a comb, hairbrush, toothbrush, needles, thread

MOTIVATION AND PROCEDURE

1. Beat a rhythmic pattern on a drum. After the rhythm is set, say, "Clap with me." Children attempt to imitate the rhythm. Say, "Stop," after a few seconds. Children stop clapping. Repeat with different rhythms. Several children are given a chance to beat out their own rhythms, which the class must try to imitate.

2. Have class listen to and guess the identity of familiar people. Imitate various people using appropriate voice and body movements. Ask children to guess who is being imitated.

   Peanuts, popcorn, soda!

   Hey, you children, get out of the hall! Go outside and play.

   May I help you? What number are you calling?

   Second floor: Men's clothing. Third floor: Toy Department.

   Strike three, you're out!

   Open your mouth and say, "Ah."

   Class, please open your books to page 13.

   Move to the rear. All the way back, please.

   Tomorrow will be sunny, cold, and clear.

   It's time for supper. Come in and wash your hands.

3. Give specific individual directions. The class must listen and follow the directions, e.g.,

Point to the window.	Shake your hands.
Close your eyes.	Point to me.
Open your eyes.	

   Say, "Now I will give directions to individual children. The rest of us will listen to make sure that each child follows directions." Increasingly complex directions (for activities to be done in sequence) should be given, such as:

   a. Second-level command – "Go to the blackboard and bring me two pieces of chalk."

b. Third-level command "Go to the blackboard, get two pieces of chalk, and give them to N_____."

Through peer evaluation the entire class is involved in the listening process. As listening skills improve, tasks should increase in difficulty.

4. Have class listen to remember.

   a. Telephone game. The class is divided into groups of seven or eight children, each with a leader. The teacher supplies each leader with a simple, whispered message, such as, "Today is a good day for speech." One child whispers the message to the next child. The whispered message is passed around the room from child to child. The last child audibly repeats the message to the class. The leader repeats the original message. The class evaluates the listening performance of the group.

   b. Trip. The teacher says, "I am going on a *trip*." The first pupil says, "I'm going on a trip; I'm going to take a comb." Each subsequent pupil repeats the sentence and the objects already named in proper order and adds another object. It is suggested that this activity be limited to four or five children at a time. Real objects or pictures may be used at the outset as remembering aids.

   c. Numbers and related words in sequence – The teacher says a series of four to five numbers. For example, "seven, nine, two, six, five." The children repeat or write down the numbers in exactly the same way. As the children become more proficient at listening to remember, the sequence of numbers can be made longer. The same procedure may be used with letters and related words. For example, a series of words may be given, all of which relate to clothing: hat, shoes, socks, pants, shirt.

   d. After considerable practice in sequence, the teacher may present a series of unrelated words, such as dish, comb, hammer, money, sneeze. Again, the children repeat or write the words in exactly the same sequence.

CULMINATING ACTIVITY

Using mounted pictures of various foods, have children role-play a restaurant situation. One child is the waiter, while another child is the customer who orders a series of food items. The waiter must bring pictures of the food items in the same sequence in which they are ordered. The other children evaluate the listening performance. Continue to role-play so that the entire group has had an opportunity to play "restaurant."

FOLLOW-UP ACTIVITIES

1. Continue using the aforementioned activities, relating them to other curriculum areas.
2. Continue "Good Listeners" list as a daily highlight, rewarding the best listener in some way.
3. Play "Simple Simon" to have children practice their listening skills.
4. *Morse Code:* The teacher beats on a drum a certain number of times as all the children listen. One child is called upon to clap the same number of times. If he responds correctly, he may become the next drummer. Begin with simple beats, and go on to more complex combinations.

GUIDE 3: COMPREHENSION

AIMS

To increase the complexity and variety of listening tasks

To develop the skills of listening for comprehension and appreciation

MATERIALS

Real telephones	Prepared telephone messages
Pictures of cow, dog, man	"Listen-and-do" envelopes

MOTIVATION AND PROCEDURE

1. Say, "Today we're going to do something special with our friend, Simple Simon. Here is how we'll play. Stand up. Listen carefully and do what I tell you to do."

Point to the ceiling.	Point to the window.
Point to the floor.	Point to the door.

   Then say, "Stop! Now I'm going to try to mix you up. This time you must listen even more carefully. I want you to do what I say not what I do." Choose one child to help you, and demonstrate several times until the directions are clear. Do the activity with the class, stopping when necessary to guide the poor listeners. Make sure, of course, that all children are looking at you.

2. **Take telephone messages.** Choose two students and have them stand back to back so that they can't look at each other. One student takes a message from the other and is required to transmit it to the class. The class evaluates the message for its accuracy. The complexity of the messages increases from messages about birthday parties to those about school homework and selling magazines.

3. **Bring Me.** Say, "I'm going to ask someone to bring something or do something. If you can do it, do it; if it's something silly or impossible to do, shake your head to say, 'No' "

4. **Story in Pictures.** Tell a familiar story or nursery rhyme. Then, on the chalkboard ledge, display four pictures depicting events in the story. The pictures should be arranged out of sequence. Call on children to rearrange the pictures in proper sequence and to retell parts of the story or rhyme.

5. **Recognizing Parts of Stories.** Read (or have selected children read) short passages from stories that the class is familiar with. The class then tries to identify the longer story from which the short selection is taken. Examples: "Little Red Riding Hood," "Cinderella," "The Three Bears," etc.

6. **Listening for Details.** After telling a story to the children, ask specific questions about the story. An example follows:

   The boy ran into the room and called out to his mother, "See the new cap that father gave me." His mother said, "That is the best possible gift for an October birthday."

What did the boy do?	Why was he given the gift?	When was his birthday?
What did he have?	Who gave him the gift?	

7. **Listen, Say, and Do Envelope** (This can be an ongoing, year-round activity.) Prepare three types of slips to insert in the envelope: questions to be answered, items to be repeated in sequence, directions to follow. For example, a slip might read, "Call on a classmate, and ask him to count to ten by twos." Another example might be to name five items of clothing. Ask one pupil to pull a slip from the envelope and call on a classmate to perform the activity written on the slip. As an ongoing activity, add items related to several different curriculum areas which will reinforce these areas and provide practice in listening as well. For enrichment, have children prepare their own slips for the envelope.

FOLLOW-UP ACTIVITIES

1. Continue the activities of this lesson, using new materials.
2. Play the game "Who Am I?" to reinforce listening to the voice.
3. Arrange with other teachers to have children relay interclass oral messages which may be checked.
4. Display four related pictures; e.g., park, boy, dog, rain. Have the children do any of the following:
   a. Tell a story in any sequence. Have it retold exactly by another child.
   b. Tell a story using the pictures in the sequence set by the placement of the pictures.
   c. Change the placement of the pictures and have a new story created by the children.
5. Borrow a teletrainer kit from the Public Relations Department of the New York Telephone Company and use it in class. (The kit includes manuals and telephone equipment and is useful for training in listening and in proper use of the telephone.)

GUIDE 4: AUDITORY DISCRIMINATION

AIMS

To teach children the concept of rhyme through nursery rhymes and songs

To prepare the ear for auditory discrimination of sounds, the most difficult listening task

MATERIALS

Nursery rhymes: "Deedle, Deedle Dumpling, My Son John"; "Peter, Peter, Pumpkin Eater"; "Baa Baa, Black Sheep"

Records: *American Folk Songs for Children* sung by Pete Seeger (Folkways Records, No. FC 7001-A, Side 1, Band 2), "There Was a Man and He Was Mad"; *Tom Glazer Children's Concert* (Wonderland Records, No. WLP 1467, Side 2, Band 2); "The Name Song"

Record player

Mounted pictures: chair, ball, mouse, car, bed, book

MOTIVATION AND PROCEDURE

1. Enter the room and recite the nursery rhyme, "Deedle, Deedle Dumpling, My Son John."
2. Ask class to, "Listen to these two lines: 'Deedle Deedle Dumpling, my son John, went to bed with his stockings on. . .' Do you notice anything about the words *John* and *on* at the ends of the first two lines?" (Accept "sound alike," but develop concept of rhyming words.) Write the words *John* and *on* on the board, and tell the children that because these two words sound alike we say they rhyme. Begin to use the word rhyme.
3. Have class recite the nursery rhyme in unison.
4. "Let's practice some rhyming. I'll give a word and I'll show you a picture that rhymes with the word. You say the word." Say *hair* and show a picture of a chair; say *hall* and show picture of a ball; say *house* and show picture of a mouse; say *far* and show a picture of a car; say *red* and show a picture of a bed.
5. Walk around the room and hold up or point to various objects – to children's clothing or parts of the body – and elicit a rhyming word from the children; e.g., chalk-talk; door-four; light-night; tie-pie; nose-rose; book-cook; arm-farm; head-Ted; knee-see. Have fun with this activity; move freely about the room touching the children and the objects.
6. Ask the children if they know "Peter, Peter" or "Baa Baa, Black Sheep." Permit a child to say it for the class and together elicit all the rhyming words. Teach these rhymes if they are unknown. Ask the children to contribute a few of their favorite rhymes, in any language. Simple songs, chants, or street games should also be contributed, for example: "Engine, engine number nine. . .," "Miss Mary Mack. . . ."

CULMINATING ACTIVITY

"We recited two nursery rhymes that had names in them – Peter and John. Now we're going to have some more fun with names and we'll use our own names. Listen to how Tom Glazer does it." Play the record "The Name Song" for children. "See how much fun Tom Glazer and the children were having? Let's listen again." Play the record again. "Let's see if we can do that with our own names. I'll try it first." Use your first name for a two-line rhyme; e.g., My name is Alice; I live in a palace. My name is Freddy; I wish it were Teddy. My name is Juan; I've got my shoes on. My name is Tony; I wish I had a pony. My name is Pam; I eat eggs and ham. My name is Larry; my friend's name is Harry. My name is Kevin; soon I'll be seven. My name is Keith; I like to brush my teeth. My name is Mary; I like stories that are scary. Since many names are difficult to rhyme, assist when necessary.

FOLLOW-UP ACTIVITIES

1. Use the song "There Was a Man and He Was Mad," sung by Pete Seeger, for additional rhyming activities.
2. Display the children's original rhymes on a bulletin board.
3. Use reading and spelling words to reinforce the concept of rhyme.

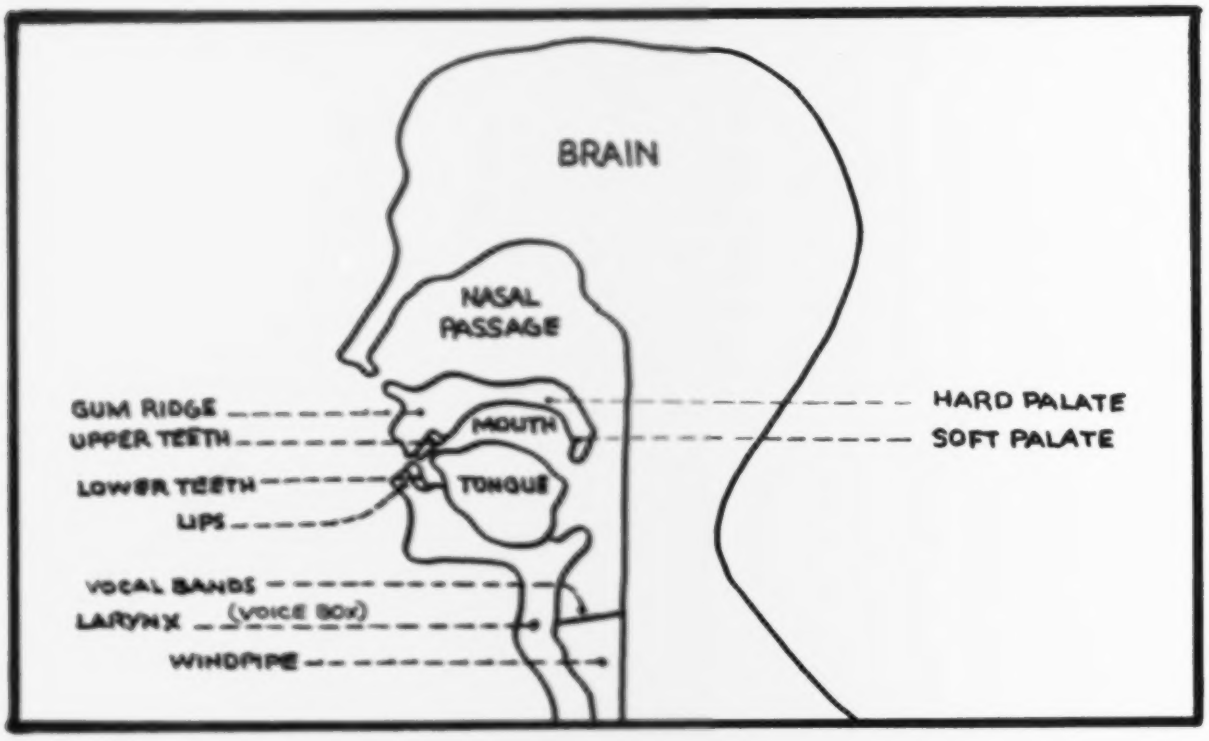
THE SPEECH MECHANISM

RATIONALE

A child's early school experiences stress readiness through self-awareness activities. Knowledge of one's physical structure and internal mechanisms can hasten a child's awareness of his external self, enabling him to find a place for himself in his surroundings.

These lesson guides, in a simplified, graphic, and imaginative way, will present methods and ideas of how to present the speech, breathing, and vocal mechanism (the internal self) in their relationship to a child's external self: speech, voice, and posture. The material which follows is organized to assist you in sequentially developing a child's knowledge of the way that certain areas of his body are at work producing speech and voice. The material stresses an awareness of how the various sounds of speech are produced by the manipulation of the many parts of the speech mechanism.

It is generally accepted that the term "speech mechanism" connotes the articulation, breathing, and vocal apparatus as one mechanism. However, for simplification, the first lesson guide concentrates on the articulators; the second on the breathing and vocal mechanism.



GUIDE 1: THE SPEECH HELPERS

AIMS

To familiarize children with the parts of the speech mechanism

To provide children with some basic understanding of how the speech mechanism works

To learn how the speech mechanism produces the various sounds of speech

MATERIALS

Brush and dust pan

Flannel board

Flannel board cutouts of speech helpers

Facial profile cutout

Speech Sound Barn

Rexographs

"Old MacDonald Had a Farm" record and record player (optional)

MOTIVATION AND PROCEDURE

1. Enter the room, glance at the floor, and sweep up some papers or dirt with the brush and dustpan and empty it into the basket. Tell the children that it takes everybody's help to keep the room neat and clean. Say, "In order for people to do their jobs, sometimes they need things to help them, just as I needed this brush, dustpan, and basket. What are some of the household helpers that your mother uses at home?"
2. List the replies on the board. (Suggestions will usually run from scouring powders and brooms to vacuum cleaners.) Read the list of words with the class and thank them for their "thinking" help.
3. Say, "You've all studied about community helpers – people who help us when we are in trouble or when we need information. Let's make up a list of community helpers."
4. Ask, "Can you think of some things that are the teacher's helpers?" Elicit answers.
5. Say, "Today, we're going to find out about special helpers which everyone of us has. We can call them speech helpers." Write the heading on the board. Say, "The speech helpers are parts of our bodies which help us to talk. They're also called the parts of the speech mechanism."
6. Display a large cutout facial profile and place it on the flannel board. Spread out the speech helper cutouts on a table. The speech helper cutouts should include: brain, ears, nose, lips, teeth, tongue, roof, jaw, voice box. (N.B. The facial profile should include the eyes. It should be explained to the class that the eyes help us *learn* to talk, but they do not help us make speech sounds.) Call on children to select a speech helper cutout, show it, name it and place it on the face on the flannel board. Write the name of the speech helper under the heading on the chalkboard. Then conduct a brief discussion, stimulated by questions to the class, about how each one helps us when we talk. Pay special attention to the brain and ears.
7. When all the speech helpers are in place, call on other children to name and remove them, and point to their names on the board.
8. Say, "I'm going to say some sounds and ask you to repeat them after me." Say the sound *b*, and

have the class repeat it. Then say, "Can anyone tell us which speech helpers we used to make that sound?" (Lips and voice box are the answers.) Permit repetition of the sounds as often as is necessary for the children to make their own discoveries. Continue with (visually) obvious sounds, such as *f*, *th*, *n*, *m*, calling on children after each one to state which speech helpers were used to make the sound.

Allow the children to discover how the nose acts as a speech helper. Say, "When we said *m*, you told me that we used our lips and voice box to make the sound. But if my mouth is closed for *m*, then how does the sound get out?"

CULMINATING ACTIVITIES

1. Play the record "Old MacDonald Had a Farm" or sing the song. Invite the children to sing along. Ask the children to name some animals which live on Old MacDonald's farm. "Old MacDonald also looks after speech sounds on his farm. They live in a special barn." Exhibit Old MacDonald's "Speech Sound Barn." (See directions below for simple construction.) As you turn the belt and a new letter appears, add the sound of it to the song. Assign each row or section a particular refrain of the song.

   Old MacDonald had a barn, ee-i-ee-i-o
   And in his barn he had some sounds, ee-i-ee-i-o
   With an *m-m* here and an *m-m* there
   Here an *m*, there an *m*
   Everywhere an *m-m*
   Old MacDonald had a barn, ee-i-ee-i-o!

   Repeat with *t*, *d*, *s*, *k*, *sh*, *h*.

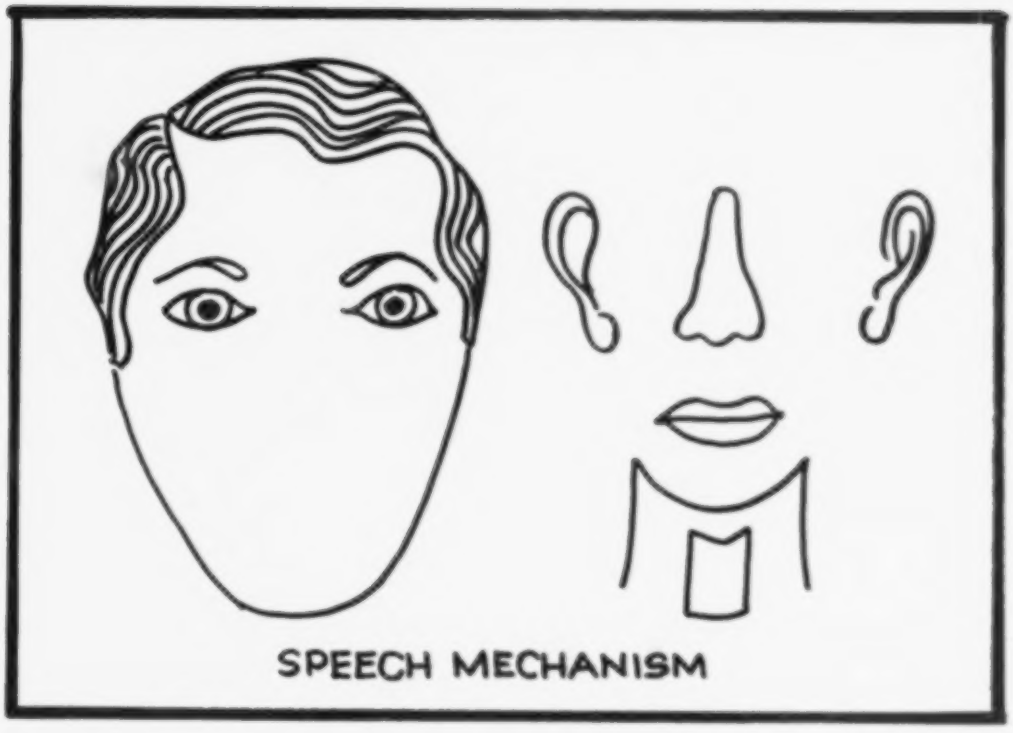
   Directions for making a speech sound barn: Cut out a facsimile of the front of a barn with a space cutout for the door. On the back, staple or glue two "belt hooks" on either side of the door space, through which you will run an oak tag "belt" with the sounds printed on it. As you turn the belt, the letters appear one at a time, in the doorway of the barn. Hold up the barn, and turn the belt for the different sounds that you wish the children to say in the "Old MacDonald Speech Sound Barn" song.

2. Distribute the rexograph of the blank face and accompanying set of the speech helpers. The children can color, cut and paste, or copy the shapes onto the face.

   Place this work in each child's speech book along with returned homework assignments and other rexographs which the children complete in their speech work throughout the year.

FOLLOW-UP ACTIVITIES

1. Use the speech sound barn with the song "Old MacDonald" to review sounds and to introduce each new sound in speech, phonics, or reading.
2. Show the Talking Time Series filmstrip, *My Talking Helpers.*
3. Refer to the Bureau of Curriculum Development's *Handbook*(s) *for Language Arts, K-2*;and *Grades 3 and 4*, for additional material on the speech mechanism and the science of speech.
4. Refer to the *WNYE Radio Manual* (annual) for teachers' guides to the series *Learn to Listen* and *Speak Up; Speak Out!* for special radio programs on the talking helpers.



GUIDE 2: THE BREATHING AND VOCAL MECHANISM

AIMS

To familiarize children with additional parts of the speech mechanism

To provide a basic understanding of how the breathing and vocal mechanism works to produce speech sounds

To make children aware of voiced and voiceless sounds

To make children aware of their own body structure

MATERIALS

Large cardboard skeleton (available in stores at Halloween)

Cord strung with spools of thread

Poster pictures (see Culminating Activities)

Pointer 18-inch ruler Balloons

MOTIVATION AND PROCEDURE

1. Say, "Sammy Speech brought a friend with him today. Sammy, please introduce him."
   Sammy: "Boys and girls, my friend is rather shy because people often laugh and scream when they first meet him. So please, be as kind as you can when he comes in and try not to make too much of a fuss over him." Leave the room and return with the unfolded skeleton. (Be prepared for a noisy class reaction.)
2. Discuss what a real skeleton is made of. Stress that it is really nothing scary because this is what our own bodies look like under our skin.
3. Call a child to the front of the room. Hold the ruler or pointer against his back and tell him to bend over. The children discover that the ruler does not bend with his body. "Then what do you think the bone in our back looks like? It has to be something that can bend, but we just saw that bones are hard and can't bend."
4. Exhibit the model of the spine made of the spools strung together. (Top it with a styrofoam ball for a head and decorate it with a face, if desired.) Teach the words *spine* and *backbone*. Let the children examine the model to discover that the spine is made of many *separate* pieces of bone so that it can bend and stretch. Ask the children to bend and stretch and feel the movement and outline of their own spines.
5. Return to the skeleton and indicate the ribs. Show how they are attached to the spine. Explain that the ribs form a cage. Discuss the uses of cages for keeping animals in one place, and for protection. Say, "Our ribs form a cage for protection. Can anyone think of what is inside the rib cage that needs protection? (Accept 'heart' as part of the answer, if given.) I'll blow up a couple of balloons. See if they give you any ideas."
6. Discuss how the air gets into and out of our lungs, pointing out that the correct way to breathe is through the nose, not the mouth. "On the way into and out of the lungs, the air passes through the voice box. Who remembers where the voice box is? Inside the voice box there is something that looks like this rubber band. When you are talking, the air is on the way out of your lungs. The air pushes on the bands in your voice box and makes them vibrate like this rubber band. I'm going to give you a rubber band so that you can hear and feel it vibrate." Distribute a rubber band to every three children. Two children hold an end of it and stretch it, while the third plucks it to make it vibrate.
7. Say, "Place your fingers on your throat and say *ah*. What do you feel? (Accept words such as buzzing, tickling.) Now, place your fingers on your throat and say *s-s-s-s*. Did you feel your voice box vibrating that time? Let's say some of our speech sounds. Raise your hand when you 'feel" or hear the sound of your voice." Make the following sounds: *m, f, p, sh, n, t*. (N.B.: Be careful to produce the sounds *p* and *t* from the lips or mouth only; there is no accompanying vocalization.) "You didn't raise your hand for every sound. When we say some sounds, our voice box, or speech motor, is turned off."
8. Say, "Let's say some sounds again. This time, I'll tell you when to turn your speech motor on or off. Listen for the difference in the sounds *f* and *v*, *s* and *z*, *p* and *b*, *t* and *d*."

CULMINATING ACTIVITY

1. Say, "I want you to meet some more of Sammy Speech's friends." Introduce the pictures of Slumpy Sol, Slouchy Sam, Stiff Steven, and Peter Posture. (See sample drawings which can be produced on a larger scale, or similar types taken from magazines.)

Point to one picture at a time and ask individual children or the whole class to sit or stand in that posture. After each exercise in posture, tell the children to stand or sit "easily tall."

Ask, "What parts of our body did we learn about from the skeleton that will help us to sit and stand easily tall?" Review the vocabulary words written on the board during the earlier part of the lesson: spine, backbone, ribs, rib cage, lungs, posture.

2. Distribute a rexograph sheet showing the four posture positions. The children can label and color them and place them in their speech books.

Slouchy Sam **Slumpy Sol** **Stiff Steven** **Peter Posture**

FOLLOW-UP ACTIVITIES

1. Review the skeleton, breathing, vocal and speech mechanism as part of hygiene and science units.
2. Practice good posture during all school activities, e.g., lining up, walking, writing, reading, eating, etc.
3. Incorporate concept of voiced and voiceless sounds in phonics lessons.

VOICE

DEFINITIONS

Inflection variation of pitch sounds up and down the scale during the production of voiced speech sounds.

Intensity amount of energy with which a sound wave strikes the eardrum. Another term for loudness.

Intonation melody pattern of a language. (See special section on Intonation for more information.)

Pause silence used to convey meaning and to give the listener an opportunity to think over what was said; to prepare listener and speaker for next thing to be said.

Pitch highness or lowness of a tone.

Rate average number of words per minute uttered by a speaker.

Rhythm combining of recurrent stresses into a continuous pattern. This should not be confused with *meter*, in which the stresses are at regular intervals.

Stress giving emphasis to a syllable in a word by using force and pitch, or to a word in a sentence through the use of force, inflection, voice quality, pitch and/or pause.

Volume relative loudness or softness of the voice. Another term for intensity.

RATIONALE

Often the capacity to speak is confused with the ability to speak properly; i.e., audibly and clearly.

A child must learn the skills necessary to speak loudly enough to be heard, clearly enough to be understood. He can be taught by the teacher. What's the process? With the teacher's help and through her example, the child learns the different ways to use his voice: for whispering, for conversation, for projection in a large auditorium, and finally, for use in a classroom. A classroom voice is not too loud or too soft. It is "just right."

As the child begins to monitor the teacher's voice and those of his peers, under varying conditions and circumstances, he will then monitor his own voice.

Here are some points to bear in mind:

1. The use of the term "size" with respect to voice is avoided because it tends to indicate to the child that physical size and vocal size are related, and therefore a big voice is used only by a big person. Rather, then, the lesson guides on audibility utilize the terms Soft and Loud (quiet to assembly) and their intermediate variations.
2. In all rexographed materials, therefore, it is suggested that the size of the figures remain constant while print and other objects (e.g., balloons) vary in size.
3. The term and concept of "conversation voice"

is also referred to as the "friendly voice" or "telephone voice" to clarify its meaning and use. When this concept is taught, it is necessary to point out to the children that most classroom situations demand a "classroom voice."

4. Guide lessons to establish that the voice is a property common to all human beings, that voices differ, that voices can be utilized in a variety of ways and toward different ends.
5. The concept that the voice does not simply come out of some mysterious nowhere but has its origin in a specific area of the body, and that energy must be expended to produce voice should be reviewed. The roles of the lungs and voice box in voice production should also be reviewed (see lesson on Speech Mechanism).
6. The fifth lesson guide in the Voice Unit expands the unit by introducing rate, volume, inflection, pause, and stress as aspects of voice and speech. The intonation pattern of the English language is thereby taught by means of these lesson guides.
7. Opportunities for children to give their feelings full rein should be provided before the reflection of feelings is expected in the voice. Through work with music, colors, and poetry, you can provide a background and an atmosphere where free expression of feelings is part of the "life" of the classroom. The lessons on mood in voice will follow naturally.

Here, then, is an opportunity to have fun with the voice and to improve the ability of the children to use this human instrument in an effective way. In addition, your lot will become easier because you will be able to hear your pupils, and they will be able to hear each other. Altogether, these goals present desirable objectives to strive for in the classroom.

INTONATION

Each language has its own melody pattern or tune. This melody is called intonation. It is the rise and fall of the voice throughout the breath group or phrase. Correct intonation seems even more important than correct pronunciation for the acquisition of a spoken language, be it English, French or any other.

Although no two people say a sentence in exactly the same way, there are several underlying principles of American intonation.

The first stressed syllable of any breath group is the highest in pitch.

A complete thought ends with a falling inflection.

The last stressed syllable has a glide.

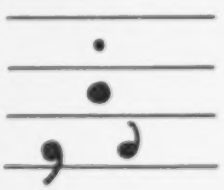
Hermann Klinghardt, a German linguistic scholar, first charted the characteristic intonation patterns of English, French, and German. His system, known as the Klinghardt Intonation Markings, supplies the teacher with a valuable visual aid. Following are the symbols used in the system:

Normal pitch of the voice

Light dot –unstressed syllable

Heavy dot –stressed syllable

Glide (last stressed syllable has glide)



Every syllable in a word should have a dot, i.e., a two-syllable word has two dots; a three-syllable word has three dots.

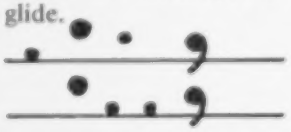
Examples

a. A complete thought ends with a down glide.

b. A question beginning with an interrogative word ends with a down glide.

I saw a boy.

What is the answer?



c. An incomplete thought ends in an upglide on the last stressed syllable.

Arriving at nine

d. Questions which may be answered by either yes or no end in an upglide on the last stressed syllable.

May I see you now?

GUIDE 1: AUDIBILITY

AIMS

To introduce the concept of voice
To teach the importance of audibility (the classroom voice)

MATERIALS

Bell 2 pencils Keys on a chain
Cardboard TV set with movable dials Picture of a library

MOTIVATION AND PROCEDURE

1. Instruct the children to close their eyes. Produce sounds using a bell and two pencils. The children then identify the objects. Emphasize that objects have a sound of their own.
2. Instruct the children to close their eyes once again. Tell the class that you will tap one child to say, "Good morning (afternoon), boys and girls." The class identifies the speaker. Develop the concept that voice is the sound that people make.
3. Ask, "How did you know that it was Mary's voice?"
4. Say, "Suppose Mary was telling you a secret. Would she use her voice in the same way as she did when she said, 'Good morning'? What other situations can you think of where a soft voice is the best one to use?" Encourage these responses: "hospital, library, church."
5. Show a picture of a library. "When we are in this building, we must use a very soft voice." Show a picture of two children. "These children have just come from this library and are talking about the books they took out. Do you think they're still using a very soft voice?" Encourage this answer: "No. They are using a conversational voice" (louder than one used inside the library). Then say, "Where else is this regular way of talking used?"
6. Choose a child and and instruct him to go to the back of the room and face the wall. Choose another child to stand in the front of the room. "Now, let's pretend that we're in the playground. Suppose that John (the child in the back of the room) wishes to call to Mary (the child in the front of the room). What kind of voice should be used?" Encourage the response: "A loud voice." Discuss why a soft voice would be inappropriate.
7. Discuss appropriate voice for the classroom: Ask, "Why isn't a soft voice good for this room? Why isn't a loud voice good for this room? Then what shall we do? We need a voice that's not too loud, and not too soft, but just right. We need a voice that's just loud enough for the classroom. I'm using that voice right now. What shall we call it?" Establish the term "classroom voice."
8. Hold up the bell, keys, and pencils which were introduced earlier in the lesson. "What do we call these? Each of these objects has a name." Have children name the objects. Say, "Now, let's give a name to the different ways we can use our voices. What would be a good name for the very soft voice, the one we use to tell a secret?" Encourage the response: "A whisper."
9. Develop similarly for the conversation, classroom, and assembly voice.
10. "Today we'll practice the classroom voice because it's the one we use in school most of the time."

CULMINATING ACTIVITY

1. Playing ball. The teacher pantomimes throwing a ball to a child nearby and then to a child far away. Explain or elicit that more force and energy is needed for the farther throw. Divide the class in half. Have one half of the class face the other half on opposite sides of the room. The children practice throwing an imaginary ball to their classmates across the room.
2. Say, "Now let's practice throwing our voices with the ball. Be sure that you don't drop the ball or your voice. Use enough force to throw your voice to your partner." The children practice throwing their voices.
3. Discard the imaginary ball and have the children throw only their voices. (Be sure to check individual voices to insure that each child is using proper volume.)
4. Supply appropriate sentences and have children practice "throwing" their voices to classmates. When necessary, have children return to Item 2 to reinforce the feeling of energy.
5. Introduce the cardboard TV set with movable dials. There should be an "on and off" dial and a volume dial. Explain that volume means loudness and softness. When the volume dial is turned up, the TV set gets louder. When the volume dial is turned down, the TV set gets softer. Allow each child to introduce himself on TV and say a few sentences. If the volume is too soft for a classroom voice, say, "Speak up, please," and turn the volume dial up. Allow individual children to turn the volume dial up and down also. Encourage peer evaluation.

FOLLOW-UP ACTIVITIES

1. Distribute rexographed sheets which illustrate the four voices.
2. Have children draw or bring in pictures of people in different situations. The children can show their pictures and discuss the appropriate voice for each picture.
3. Use techniques from this lesson to stress audibility in all classroom activities.

GUIDE 2: AUDIBILITY REINFORCEMENT

AIMS

To reinforce the concept of an appropriate voice for an appropriate situation

To provide activities in which the classroom voice can be utilized

MATERIALS

A cardboard TV set with 4 dials (one for each voice)

Large chart depicting the 4 voices

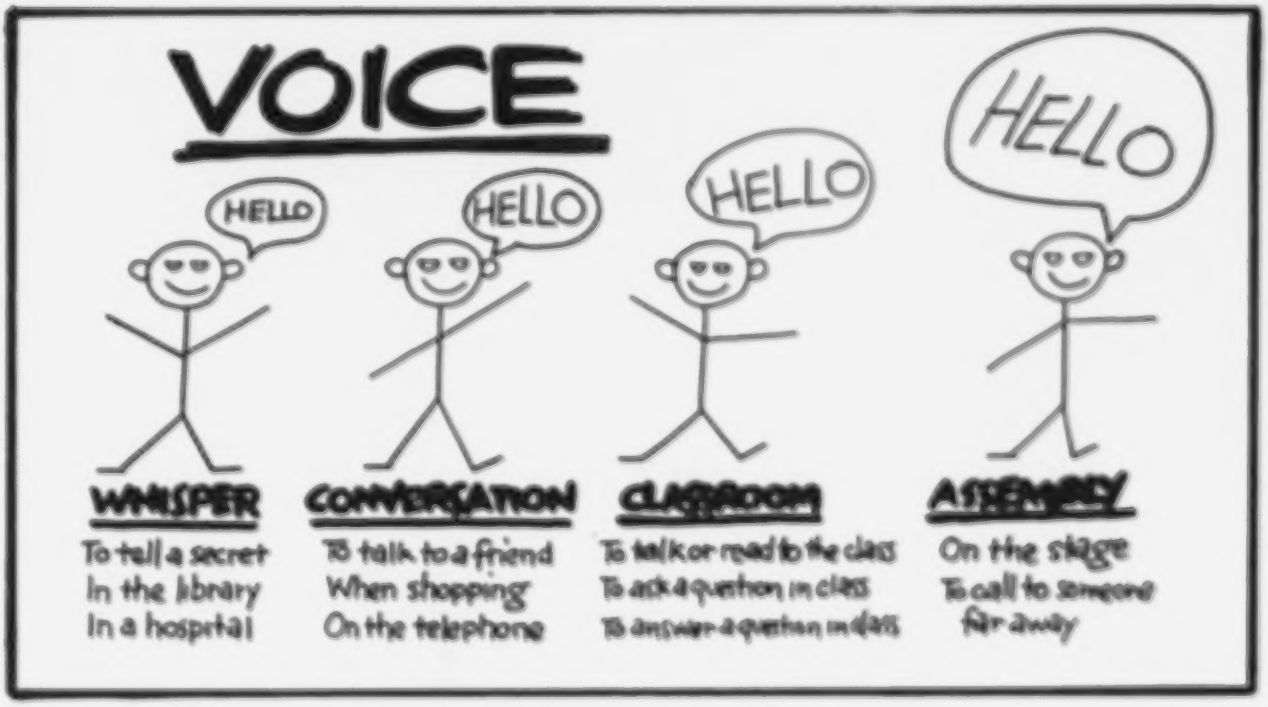
4 small voice charts (one for each voice)

MOTIVATION AND PROCEDURE

1. Display pictures of a hospital, large meeting, a classroom situation, two people talking face to face and speaking on the telephone. Identify situation.
2. Ask, "What are the four ways we learned to use our voices last week?"
3. Practice auditory discrimination. Give each of four children one chart. The class members are called upon to suggest a sentence. Each one of the four children repeats the sentence using the voice assigned on the chart. The class must identify which voice was used by each of the four children. If the voice was not appropriate, the child must try again.
4. Play a television game. Divide the class into two teams. A member of one team sets the television dial to one of the four voices. A member of the opposing team "goes on television" by standing behind the cardboard set and speaking in the appropriate dialed voice. He can make up his own sentence or use a sentence provided by the teacher. One point is scored if the child uses an appropriate voice. The child is out of the game if he does not use the proper voice. He will then become a judge along with the classroom teacher so that he still has a listening task to perform. After several children have had a turn, you can make the game more complicated.

CULMINATING ACTIVITY

Using the television set again, the children are to role-play situations which may be suggested by the teacher or elicited from them, such as: two children discussing where they should play after school, something funny that happened in school that day, scenes from their favorite TV shows, commercials from TV shows with their accompanying jingles.



FOLLOW-UP ACTIVITIES

1. Have the children make their own cardboard TV set, which may be an individual assignment or a cooperative class assignment in an art lesson. Allow the games to continue during the week in curriculum areas such as mathematics, social studies, language arts, e.g., a spelling bee, acting out stories from the readers.
2. Have the children suggest other games which may be adapted to speech.
3. Stress audibility at all times during the school day.
4. Assign children as Listening Monitors for the day or week. It will be their task in some way to signal any child who cannot be heard when responding in class.

GUIDE 3: MOOD

AIMS

To help the children understand the meaning of "mood" and how it affects the voice

To have the children use the voice to help express mood

MATERIALS

6 oaktag masks on sticks depicting various moods: fear, happiness, sadness, anger, fatigue, surprise

2 records of different moods in music: light and gay, sad and slow

MOTIVATION AND PROCEDURE

1. Ask and have children listen carefully to these questions:

   How would you feel if you got a new bicycle or a new doll?

   How would you feel if you came into a dark room and heard a strange noise?

   How would you feel if your little puppy got hurt?
2. Elicit words that express feelings.
3. Pantomime feelings such as fear, happiness, fatigue, anger. Children guess the feelings being pantomimed.
4. Discuss what the children already know about masks, e.g., Halloween masks show different faces. "Now I'm going to show you some masks that show different feelings." Each mask is presented and the teacher asks, "How would you feel if you were wearing this mask?" A sample answer might be: "I feel afraid." Encourage the children to sound the way the mask looks. Following this group response, individual children are called upon to select a mask, stand behind it, and say, "I feel_____."

5. Say, "Another word for feelings is mood. The voice can be used in different ways to show different moods. What kind of mood voice does your mother use when you do not behave at home? What kind of mood voice do you use when you're invited to a party? What kind of mood voice should you use in school?"
6. Say, "Let's make believe that we have only two words in our language. We cannot tell people how we feel with words and sentences. We have only our mood voice and these two words." Place on board the words *please* and *no*. Play this game: Illustrate a situation wherein a child has misbehaved and with his only word, *please*, asks to watch television. His mother with her only word, *no*, says, "No." Three attempts are made with *please* and *no*. This and other situations outlined by the teacher are enacted by the children to illustrate different mood voices.
7. Assign these sentences to the children to be repeated in different mood voices: I'll do that later. Someone took my pencil. I'm going to a party. I'm going to bed. I had a good time. Johnny pushed me.

CULMINATING ACTIVITIES

1. Play two records of different moods, explaining that music can express a mood. In groups and then individually, have children pantomime the moods suggested by the music.
2. Have children tell about situations they have experienced which evoked a special mood or feeling. E.g., holding the mask, the child says, "I was happy when . . . ." "I was frightened when . . . ." Remind the children to use a classroom voice; encourage the children to also use a mood voice.
3. Have class *role-play* these situations. (1) Mother comes into the kitchen. She discovers an empty cookie box and questions you. (2) Mother's birthday is coming up. You and your sister plan to surprise her. As you are making your plans, she walks into the room. (3) You and your baby brother are all alone, and it is very dark. You hear strange noises.

FOLLOW-UP ACTIVITIES

Have the children bring to class a drawn or cut out picture which shows feelings. The child will tell the class a story about the picture, using his voice to express the mood of the story.

GUIDE 4: APPRECIATION

AIMS

To further develop oral communication (general)

To help the children become acquainted with the beauty and flexibility of the human voice (specific)

To reinforce the concept that voice changes according to mood

MATERIALS

16mm color sound film: *Gilberto and the Wind*, narrated by Harry Belafonte, produced by Bank Street Communications Laboratory, distributed by the McGraw-Hill Company.

Book: *Gilberto and the Wind* by Marie Ets (New York: Viking Press, 1963).

MOTIVATION AND PROCEDURE

1. Show the film to the class.
2. Say, "Let's see if we can describe what the speaker did with his voice." Establish with the children that he did several things. Sometimes he made his voice loud; sometimes it became very soft. Sometimes his voice was high; sometimes it was low. And words that were very important he said very strongly. Sometimes he went fast; sometimes he went slow, and sometimes he stopped and made us wait. He did that on purpose to make the story interesting.
3. Then say, "Let's see if we can use our voices like Harry Belafonte to tell about Gilberto. Remember, sometimes he was loud, and sometimes he spoke softly. Let's make our voices loud and soft." Using the book, show the picture on page seven and ask, "How did Gilberto call to the wind to get his balloon back?" Establish that he used a loud voice. Have several children play Gilberto calling to the wind for his balloon. "Now, when the wind is tired out and doesn't want to play, how does Gilberto talk to him?" Show the illustration on page 32, and establish that Gilberto talked softly. Have several children be Gilberto talking softly to the wind.
4. Say, "Remember that Harry Belafonte said the important words very strongly."

   Read pages sixteen and seventeen with expression. On page eighteen, read with emphasis and ask the children to find the word that should be strong. Have several children repeat the sentence with expression. Show the picture and read page nineteen again, have the children add the needed expression. Have them point out the strong words.
5. Say, "Remember, too, that sometimes Harry Belafonte read quickly; sometimes he read slowly, and sometimes he even stopped and made you wait. But he did that on purpose, just to make it interesting. Let me show you again. I'll read to you about Gilberto and the pinwheel." Show the pictures on pages 24-25 and read with expression, pause, and change of tempo. Provide many children with the chance to read, or repeat the same selection. Have the children evaluate after each reading.
6. Ask, "Did you ever think your voice could do so many things? Let's see if you remember." Review: loud and soft, strong words, fast and slow, and stopping to make it interesting.

FOLLOW-UP ACTIVITIES

Children in the first reading group can read *Gilberto and the Wind* to another class. The teacher stresses vocal flexibility in oral reading and oral communication. (Encourage natural flexibility rather than word-by-word recitation and reading.)

GUIDE 5: VOICE FLEXIBILITY
Rate and Volume

AIMS

To help children become acquainted with the beauty and flexibility of the voice

To have the children experience the vocal elements of rate and volume

MATERIALS

Pictures of people engaged in different activities; e.g., nursing a sick person, putting out a fire, telephoning, etc.

Pencil Clock Bell Door

MOTIVATION AND PROCEDURE

1. Pantomime walking in a very casual way, looking around the room. Ask, "What am I doing?"

   Pantomime running, being out of breath, looking furtively. Ask, "What am I doing?"

2. Ask, "How can you tell that I am running, rather than walking?" Encourage the response: "Walking is slower than running."

3. Say, "When we talk about things being fast or slow, we are talking about rate." (Write, "Rate: fast – slow" on the board.)

4. Say, "Let's have some fun with doing things fast and slowly. I'll be first and then it will be your turn."

5. Clap and beat a drum, using different rates. Have children repeat these actions.

6. Talk slowly; have children echo. Talk quickly; have children echo.

7. Introduce mirror imaging. (For a more detailed explanation of this activity, see the Theater Games section of this guide.) Say, "I want you to look at me, and pretend that you are looking in a mirror. You must do exactly as I do, just as if you were looking at your own reflection." The teacher then pantomimes various activities: moving arms to one side and over head; separating fingers; making a fist; walking slowly and then very quickly; jogging and trotting in place. Vary the rate of the activities.

8. Say, "Now I'm going to speak and have you be verbal images. You must copy me exactly and at the moment I say it."

9. Speak very slowly having the entire class produce verbal images. Say, "I am speaking very slowly, at a slow rate. Now I'm going to begin to speed up the way I'm talking. The rate of my speech is getting faster. I am speaking faster, my speech rate is fast."

10. Speak very softly. Say, "What am I doing with my voice now? Let's hear some of you say something in a very quiet way." Have several children illustrate. Say, "Is there a louder way?" Have several children speak louder. Say, "When we change our voice from soft to loud, we say we're changing the volume." (Write "Volume: loud–soft." on the chalkboard.)

11. Say, "When would we speak in a soft way? When would we speak in a loud way?"
12. Say, "Let's show what we've learned so far about using our voices in different ways." Put this sentence on the blackboard:

    Stay where you are.

    Let everyone say it slowly, quickly, loudly, softly, slowly and softly, loudly and quickly.
13. Ask, "Which way would you say: 'Shhh, the baby is sleeping'? Who can say that sentence softly? Which way would you say, 'Look out, a car is coming'?" Use other sentences for practice.
14. Present pictures suggested in Motivation. Have children select an activity and speak in volume and rate appropriate for the activity.

CULMINATING ACTIVITY

Present pencil, clock, bell, door. Select one object and pretend to be that object. How would that object speak? Speak in the appropriate way.

Let children choose their own objects to speak as slowly as, as fast as, as loud as, as softly as.

FOLLOW-UP ACTIVITIES

1. Use rhythm instruments to create a loud-soft and a fast-slow band.
2. Listen to TV commercials and find people who speak too fast or too loudly. Report to class.

GUIDE 5: VOICE FLEXIBILITY
Stress and Pause

AIMS

To further develop oral communication skills

To help children become acquainted with the beauty and flexibility of the voice

To have children experience the elements of stress and pause

MATERIALS

A toy robot or a cardboard robot constructed by the teacher

MOTIVATION AND PROCEDURE

1. Introduce Cosmo, the robot, to the children. Explain that he has been programmed to talk, and this is how he sounds:

HELLO/CHILDREN/HOW/ARE/YOU/MY/NAME/IS/COSMO.

Speak for the robot in a complete monotone, saying every word exactly the same way. Ask, "How would you like Cosmo to tell you a story? Listen. ONCE/UPON/A/TIME/THERE/WAS/A/GIRL/NAMED/ROSA./ How do you feel about listening to Cosmo tell a story?" Discuss and develop the idea that Cosmo is a boring storyteller; therefore, it's hard to listen to him.

2. Ask, "What's wrong with the way Cosmo talks?" The children contribute ideas: "He sounds like a robot. His voice has no feeling. Every word sounds the same."

3. Review the previous lesson by explaining that Cosmo has already learned about loud and soft (volume) and fast and slow (rate) just the way we did. Speak for the robot again, saying the same greeting sentence slowly and softly, loudly and quickly. However, be sure to maintain the monotone, saying every word exactly the same way.

4. Say, "But Cosmo has more to learn. And so do we. Why does Cosmo still sound so dull and boring even though he can speak slowly, quickly, softly and loudly?" encourage the children to discover that Cosmo's speech sounds dull because he says every word exactly the same way.

5. Say, "When people speak, they don't say every word the same way. They say the important words more strongly than the little helping words. Let's try it with a simple sentence."

6. Have Cosmo say: "THE/BOY/WENT/TO/THE/STORE" "Now let's discover which words are important. Which word tells who?" (Encourage the response, "boy") Write the word *boy* on the chalkboard. Follow the same procedure for *went* and *store* as follows: Ask, "Which word tells what the boy did? Which word tells where he went? Now we know that the important idea words are *boy*, *went*, *store*. The other words are weak or helping words. Let's say the whole sentence, remembering to say the idea words strongly. The BOY WENT to the STORE." Invite individual volunteers to say the sentence.

7. Say, "Another word for 'say more strongly' is *stress*. We stress the idea words in sentences. Let's find out if Cosmo has learned to stress the idea words." Have Cosmo say, "The BOY WENT to the STORE."

8. Say, "Very good, Cosmo. You're beginning to sound more human already. Now, let's practice using stress another way. Cosmo will say only the important idea words. You listen and think of the whole sentence." Cosmo says the following key words, and the children supply the whole sentence as follows:

   JACK JILL UP HILL – Jack and Jill went up the hill.

   APPLE DAY DOCTOR AWAY

   MUFFET SAT TUFFET – Little Miss Muffet sat on a tuffet.

   YOU PREVENT FIRES – Only you can prevent forest fires.

9. Again, say, "Let's have some more fun with stress. Did you know that you can change the meaning of a sentence by changing the words that are stressed?" Write this sentence on the chalkboard:

   She ate all the chocolate candy.

   Then say, "We'll repeat this sentence many times. Each time we'll stress a different word. You listen to discover how stress changes meaning."

10. Have groups and individual volunteers (you, too) experiment with stress and meaning in a sentence as follows:

    SHE ate all the chocolate candy.

She ATE all the chocolate candy.

She ate ALL the chocolate candy.

She ate all the CHOCOLATE candy.

She ate all the chocolate CANDY.

11. Say, "Let's try that with another sentence." Write on the chalkboard, "I am going to the movies alone." Ask volunteers to say the sentence changing the meaning with stress. "First, say it as if you mean you and only you are going to the movies." (*I* am going to the movies alone.) "Now say it as if you're sure you're going to the movies. No one is going to stop you." (I AM GOING to the movies alone.) "This time say it as if you mean you're going only to the movies. Not any place else." (I am going to the MOVIES alone.) "And now, say it as if you and only you are going to the movies. You don't want anyone to come along." (I am going to the movies ALONE.)

12. Next, say, "Now, there's something else that Cosmo and all of us have to know about. When people speak they don't say one/word/at/a/time/like/this./ When we speak or read aloud, we speak/in groups/of words/like this./" Write the sentence on the board so that it looks like this: We speak/in groups/of words/like this./ Say, "Let's all repeat the sentence together."

13. Say, "Speaking in groups of words is called *phrasing*. We stop between phrases to take a breath or to give our sentence special meaning. These stops are called *pauses*. Sometimes, when you are reading a sentence, the comas and periods tell you when to pause. Sometimes, ideas or groups of words tell you when to pause."

14. Say, "Let's practice with some sentences on the chalkboard." With the children, decide where to pause in the following sentences:

    In spite of the bad weather/we had a wonderful time/at the picnic.//

    The bus was crowded,/so Anne and her mother/had to stand.//

15. Say, "Now that we know where to pause, let's look at our sentences again. Let's decide which words are the important idea words. We'll decide which words to stress." The children volunteer the idea words and underline them on the chalkboard. The sentences on the chalkboard are now as follows:

    In *spite* of the *bad weather*,/we had a *wonderful time*/ at the *picnic*.//

    The *bus* was *crowded*,/so *Anne* and her *mother* had to *stand*.//

CULMINATING ACTIVITY

Say, "Now we know about volume, rate, stress and pause in language. Let's help Cosmo say some sentences." Invite individual children to pretend to "wind up" Cosmo and say sentences for him in various ways using the techniques learned so far.

FOLLOW-UP ACTIVITIES

In all oral language activities refer to the voice flexibility techniques covered so far. Whenever possible, point out that these techniques create interest, generate suspense, and enhance meaning.

GUIDE 5: VOICE FLEXIBILITY
Rhythm and Intonation

AIMS

To further develop communication skills

To help children become acquainted with the beauty and flexibility of the voice

To have children experience the elements of rhythm and intonation

MATERIALS

Cosmo, the robot

Poem: "Happiness" by A. A. Milne*

Rhythm instruments

Riddles

Jokes

Children's street game

MOTIVATION AND PROCEDURE

1. Tell the children that Cosmo has returned to the class because he wants to learn more about speech. Say "Remember that together we taught Cosmo about volume, rate, stress and pause. But he still doesn't sound human. Listen to Cosmo ask a question." Speak for Cosmo without an upward inflection for the following questions:

   Am I in the right room?

   Is this class_____?

2. Discuss Cosmo's question with the group and establish that Cosmo's voice didn't sound as if he were asking a question.

3. Tell the children that Cosmo's voice has no melody. Say, "His voice doesn't go up and down the way people's voices do. Also, Cosmo has a terrible time reciting poetry. Listen." Speak again for Cosmo, reciting a simple nursery rhyme in a completely arhythmical fashion.

4. Say, "Let's teach Cosmo about rhythm and melody in language. We'll start with rhythm." Distribute rhythm instruments to the group. Children without instruments can clap their hands.

5. Introduce the following materials for children to say in unison accompanied by rhythm instruments and clapping:

   a. Simple sentences:

      Good morning. How are you?

      Where are you going?

      Have a good weekend.

      That's my pencil, not yours.

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*From *Now We Are Six* by A. A. Milne, illustrated by Ernest H. Shepard. Copyright 1927 by E. P. Dutton & Co., Inc. Copyright 1955 by A. A. Milne. Published by E. P. Dutton & Co., Inc. and used with their permission.

b. A familiar children's street rhyme. Use one that the children already know. The following choosing rhyme is a good sample:

Engine, engine number nine
Going down Chicago line
If the train goes off the track
Do you want your money back?

Out goes the cat
Out goes the rat
Out goes the lady in the seesaw hat!

c. "Happiness"
by A. A. Milne

John had
Great Big
Waterproof
Boots on;
John had a
Great Big
Waterproof
Hat;

John had a
Great Big
Waterproof
McIntosh
And that
(said John)
is
That!

6. Say, "Let's find out if Cosmo understands about rhythm in language." Speak for Cosmo, reciting the sentences, rhyme, or poem in a rhythmic fashion. Have children evaluate Cosmo's performance.

7. Then say, "Now Cosmo wants to know about melody in speech. When we speak, our voices go up and down. The "up and down" in our speech is called *intonation*." Write the word *intonation* on the board. "A long time ago, a man named Klinghardt made up a sort of secret code that shows how our voices go up and down. Let me show you." Have several children say the sentence, "I saw a boy." Write the sentence on the board with the Klinghardt markings as follows:

I Saw a Boy.

"The heavy dots show which words are stressed. The light dots show the unstressed words. The position of the dots shows how much the voice goes up and down. The line at the end which points down shows that we end the sentence with the last word going down."

8. Say, "Let's try that Klinghardt secret code with a question like this: May I see you now?"

Have several children ask the question. Direct the group's attention to the way the voice goes up at the end of the question. "This is how the secret code looks for this question." Write question on the board with Klinghardt markings as follows:

May I see you now?

Analyze the question, pointing out the stressed words and the upglide on the last word.

9. Say, "Let's have some fun with questions and answers. I'll ask you the questions 1 2 3 4? And you'll answer with 5 6 7."

Ask with upglide: 1 2 3 4?

Group answers with down glide: 5 6 7.

"Now here are some real questions. I'll ask the questions and you answer them:"

Question: Are you in your classroom?
Answer: Yes, I'm in my classroom.

Question: Do you shop for your mother?
Answer: Yes, I shop for my mother.

Question: Are you going to the park?
Answer: No, I'm not going to the park.

10. "Now, there's another kind of question you should know about. Questions that use the words who, what, where, when, how, and why, are different from other questions. They don't go up at the end. They go down." Put the following example on the board:

What are you doing?

11. "Now let's listen to the intonation pattern for commands. Commands tell somebody to do something in a very strong way. The voice goes down very strongly at the end of a command." Give examples, writing some illustrations on the board. Encourage individual volunteers to practice giving commands as follows:

Come here!	Get down!	No talking!	No chewing!
Stop that!	Be still!	Get lost!	Watch out!

CULMINATING ACTIVITY

Say, "Let's have some fun with intonation. We're going to tell some riddles and jokes." Allow children to contribute their own riddles and "knock-knock" jokes. The teacher might contribute the following:

Why is an old car like a baby? Because it never goes anywhere without a rattle!

What do you get when you put four ducks in a box? A box of quackers!

What room is never lived in? A mushroom!

What's purple and conquered the world? Alexander the Grape!

Why did the elephant look through the window? Because he couldn't look through the wall.

FOLLOW-UP ACTIVITIES

1. Refer to intonation, rhythm, rate, pause, stress, and volume in all oral communication activities. Use the Klinghardt "secret code" when necessary.
2. For a more detailed description of Klinghardt markings, see the special section in this unit.
3. Refer to the *Handbook for Language Arts: PreKindergarten – Grade Two* and the *Handbook for Language Arts: Grades Three and Four* for additional material on intonation and inflection.

CHORAL SPEAKING

RATIONALE

We can't all be public speakers or professional or even amateur actors. Even if we have something worthwhile to present or the desire to perform, few of us have the requisite attributes – self-possession, vocal control, or the skills of presentation – to hold an audience. Still self-expression before others is a possibility for all, and choral speaking provides the opportunity.

No matter the defects of a child's habitual speech or tone of voice, as a participant with his peers, he can savor and appreciate poetry. He need not cope with the fear of failure or enter into competition. He has merely to express himself as best he can.

Engaging with others in choral speaking is a thoroughly enjoyable experience which deserves a place in the work of a classroom. A timid child, merged within a group, finds himself less self-conscious enjoying the vocal exercise to which he is a contributor. And the aggressively verbal child is easily blended into the group and becomes a member of a team.

Many other satisfactions may be derived through choral speaking. Listening skills are strengthened. Choral speaking is democratic in essence because it induces cooperation, thought, and reciprocal willingness to combine in action for a polished presentation. Choral speaking, by expressing the moods, rhythms, and beauty of our language tends to interest the children in their own speech and its improvement. The pleasure of sharing enjoyment with others becomes a unique experience, and often is a motivating factor for learning. Success in the communication medium of choral speaking seems to breed success in those other forms of communication so necessary for school: speaking, reading, and writing.

When planning a choral speaking unit, the teacher needs to know some basic techniques if he is to be successful. Therefore, careful attention should be paid to these basic steps:

Introduce listening. The children must know how to listen to the teacher (for instruction), to their peers (for cues), and to themselves (for self-improvement of speech and voice). The listening lessons should have been done by the time you are ready for choral speaking. (See section on Listening.)

Explore and practice use of the voice in all its nuances (see section on Voice).

It is only through assiduous practice that children learn to control and use their voices properly for both classroom work and in choral speaking.

Now select a poem, a "first" in a steady poetry diet – to expose the children to the beauty, the imagery of the English language.

Select poems so that each reflects one or more of the following attributes: relevancy to the curriculum, rhyme or nonrhyme, colorfulness of language, expression of mood change. Be sure that poems suit the emotional maturity and language level of the children. Choose carefully. (A first poem may have a definite and robust rhythm; thereafter variation in rhythm should be sought in selection.)

Use the poem itself as motivation, or precede it by another appropriate motivation.

If there are difficult words in the first poem or two, acquaint the children with the meanings before the poem is read. This will afford immediate enjoyment of the poem, without the usual accom-

panying chore of dictionary work. Avoid the lesson plan atmosphere at first; looking up definitions can come later.

Become familiar with the poem. This will help you avoid frequent references to written materials as you read. Use your best voice and speak with expression. Be the model and inspire appreciation. Instill an interest in the children to learn the poem and to want to recite it. Your presentation will set the standard for the students' recitation.

Discuss the meaning of the poem.

Have the children suggest what movement is inspired by the rhythm of the poem: skipping, hopping, swaying, marching. Allow the children to actually move in these rhythms. Encourage them to pantomime parts of the poem. If the children can show understanding of the poem's meaning through movement, then their oral interpretation will be more effective.

Discuss the appropriate way the voice should sound for the reading of the poem.

Recall that sing-song recitation results from the visual interpretation of how a poem is set down, how a line of poem is set down, how a line of poetry ends. Teach the children to relate the sense of one line to the following line. They will then learn that one does not need to stop at the end of a line, but to continue if the meaning requires it.

Use blocking. To raise the awareness level of children to the nuances of language and communication (phrasing, syllabication and the role of stress), use this method of breaking down a poem into its parts.

Start with a nursery rhyme for illustration because it is simple and does not have to be taught. Have the nursery rhyme on either the chalkboard or an overhead projector. Here we are using "Little Miss Muffet" as an example:

Little Miss Muffet
Sat on a tuffet
Eating her curds and whey.

Along came a spider,
And sat down beside her,
And frightened Miss Muffet away.

PHRASING

Ask the children for a definition of a phrase (i.e., when you stop or pause). Show them that (/) is the mark for a short pause for breath and (//) is used at the end of a thought. A short pause calls for the voice staying at the same pitch or rising; the long pause requires a drop in the voice.

SYLLABICATION

Show the class that there are five syllables in the first line. Indicate that the marking for syllables is (baseline symbols).

Continue with this procedure for the entire poem.

STRESS

Which are the important words or parts of words? The stress mark is used in front of the word or syllable and looks like (´).

Here is "Little Miss Muffet" as it looks when it is blocked:

Little Miss Muffet/
Sat on a tuffet/
Eating her curds and whey.//
Along came a spider/
And sat down beside her/
And frightened Miss Muffet away.//

In blocking, provide a progression. If you start with a simple type of poem and allow the children to have immediate success, you will find them receptive to a more involved piece of work.

For a longer poem, block one stanza at a time; then have fun with it! Blocking is time-consuming and demands concentration. In blocking, use colored chalk (or pen for overhead projector) so that the pupils will readily see the markings.

Have the children recite the poem the way you blocked it, but let it be known that there are other ways the same poem can be done. Let the children play with the sounds. Let the children create a new way of doing the poem, comically, seriously, with a change in pitch or rhythm.

Change the rhythm of a poem by prolonging the vowels and continuant consonants (*m, n, l, r, f, v, s, z*). Changing the rhythm or the pitch will enhance the beauty of the language of the poem.

Read the poem again, pointing to the blocking marks as you go along. Repeat and ask the children to clap as you read, a soft clap for unstressed syllables and a hard clap for strong (stressed) forms. This enables the children to feel the rhythm of the poem. This time have the children mouth (shadow speech) the poem as they clap out the rhythm.

Now take the clapping away and have the class recite the poem.

Devise hand signals that you, as director, can use. Acquaint the children with your signals for volume, rate, and pitch. A signal to begin (with the children's eyes on you) is of paramount importance for a smooth initiation of your selection. Be sure your signals are clear and consistent. Practice until the children can follow your signals easily. Practice in front of a mirror at home until you are comfortable and have more confidence.

It is important that you be the director for beginning work in choral speaking. The class is not able to do its best work with a child director who is merely mimicking you. As the year goes on, children can try their hand at directing. There are different types of arrangements you can use. Refer to the special section on Vocal Arrangements in this unit for descriptions of each type. Here your children may come up with marvelous, original ideas; accept whatever you can to bring the class into the management part of the presentation.

A nonverbal aid, should you present a performance in an auditorium, is the physical arrangement on the stage. A long line across the stage diffuses the voices; placing the children in several straight lines, one behind the other, interferes with the children's line of vision. A special section on stage arrangements can be found in this unit.

ADDITIONAL IDEAS

Use prose as a medium for choral speaking.

Refer to the Improvisation and Games Section for the "Verbal Symphony" as a way to encourage interest in choral speaking.

Choral speaking need not remain a language arts activity. Use it in other curriculum areas. For example, social studies can come alive by the recitation of ballads of the Old West, and songs of the Civil war period. Also, imagine what fun it would be to do math skills such as "times tables" in a choral form!

Remember: There is no right or wrong way to interpret a poem or piece of prose. Your way is correct, as long as you do not obscure the meaning.

Our approach to the art form of choral speaking, then, is oral, physical, *and* visual – a multistimuli attack. Choral Speaking is not a passive activity. The children are completely involved, and thereby fully enjoy all aspects of poetry – from learning to delivery.

SUGGESTED CHORAL SPEAKING ARRANGEMENTS

VOCAL

Choral speaking is an activity which requires the participation of many people, from two to fifty depending upon the age of the participants, the type, and difficulty of the selection. Following are the five divisions suited to different types of poetry. The study of choral speaking should progress from the simplest to the most difficult form, as outlined below:

REFRAIN

The teacher says the verse and the children answer, repeating the refrain throughout the selection.

ANTIPHONAL

This form resembles responsive reading or speaking. The idea is stated twice in different ways, but the phrasing and rhythm are the same. Two groups take turns either in: a) a question and answer poem, or b) conversational exchange.

LINE-A-CHILD (solo)

Each child has one phrase to say followed immediately by another child saying his particular line.

CUMULATIVE

This form involves a progression of voices where one child or a small group begins. Single children or additional groups (small) are added until the whole group is included at the end of the selection.

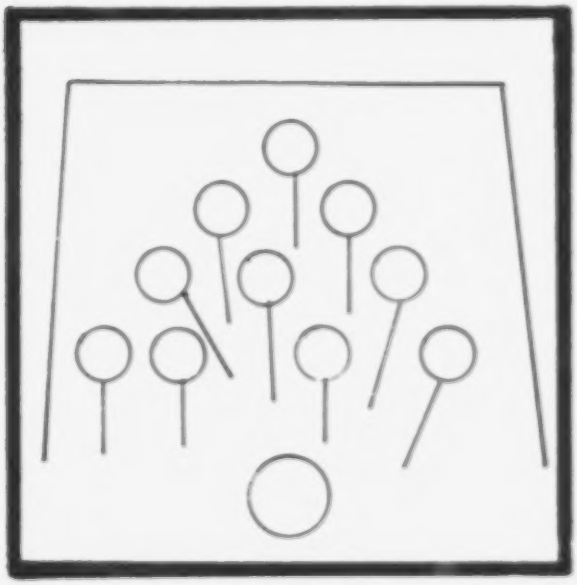
UNISON

This form is probably the most difficult in that it requires the participation of the class speaking together.

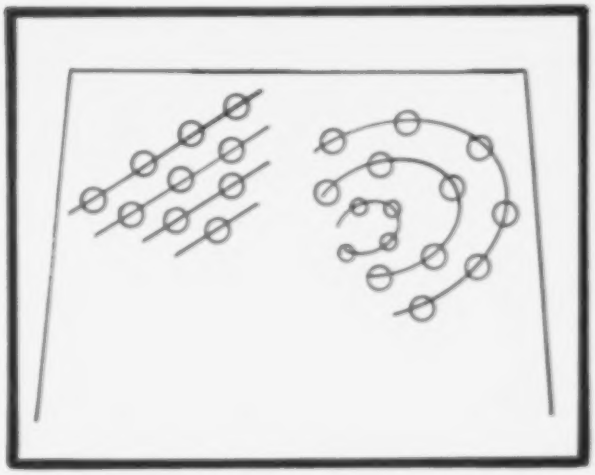
A combination of any or all of these.

STAGE

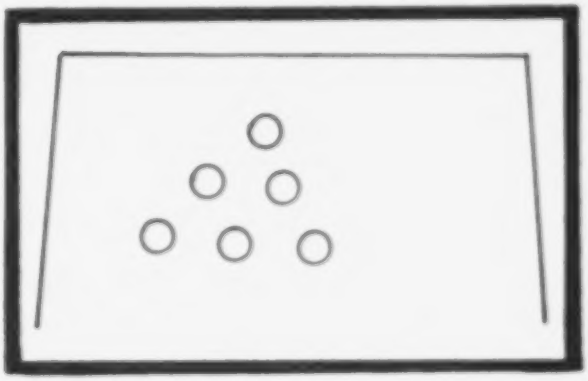
When grouping children on a stage for choral speaking performances, it is necessary to consider several important factors and to avoid certain pitfalls as well. The illustrations and explanations below should prove helpful.



Sight lines Conductor
Make sure that every child can see the conductor.

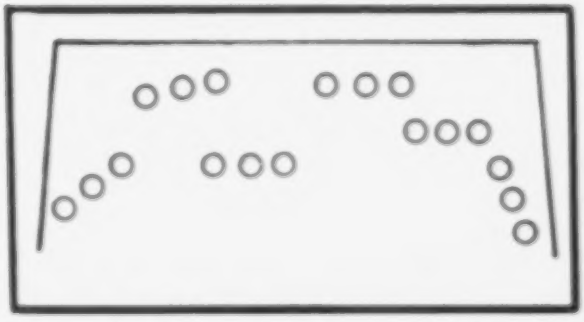


Take advantage of shapes and horizontal space by combining semicircles with straight lines.



Standing / On knees / Seated

Utilize space creatively with vertical as well as horizontal levels.



Try a variety of groupings, but avoid stringing the group out in a single line across the stage. This arrangement "thins out" and diffuses the voices.

SUPPLEMENTARY SUGGESTIONS

MUSIC

Appropriate classical and jazz selections may be played as background music to accompany choral speaking presentations.

Thematic recordings, such as circus, marching, spooky musical selections, can be used as motivation prior to the teaching of a choral speaking poem.

RHYTHM

Children can emphasize rhythm inherent in poems by snapping their fingers and/or clapping their hands.

Rhythm band instruments can be distributed to pupils to be played softly while the poem is being said.

BODILY MOVEMENT

Many poems may be done in pantomime. Some children might act out a poem in pantomime while others recite.

Finger-play activities enhance the teaching of poetry.

Entire class groups can parade, march, or do simple circle dances while presenting poems.

PUPPETS

Small groups of children can present a puppet show while the remainder of the class recites a selection.

Entire class can manipulate finger, paper bag, or sock puppets while saying a poem.

VISUAL AIDS

Teacher can print poem on a chart to be seen by all.

Overhead projector can be used to display poems and illustrations connected with them.

Appropriate filmstrips can be shown to enhance poetry.

TAPE RECORDER

Children enjoy listening to their own choral speaking presentations, as well as to those of other groups.

GUIDE 1: MOTIVATION

AIMS

To create an interest in choral speaking by drawing from the children's own experiences

To create a communication situation in which the children are the teachers, and the teacher listens, learns, and approves

To strengthen the children's own identity and feelings of self-worth through acceptance and approval of their own environmental language contributions

MATERIALS

Folkways record: "One, Two, Three, and a Zing, Zing, Zing" (*Street Games and Songs of New York City Children)* Tape recorder

MOTIVATION AND PROCEDURE

1. Introduce the record and ask the children to listen, to recognize games that they know, and to think of those they would like to add.
2. After the record has been played, ask: "Which of these games do you know?" Encourage small groups of children to volunteer performances. While the children are performing, record some of the contributions.
3. Ask the children if they know any other games. Volunteers perform and teacher tapes.

   NOTE: All contributions should be met with enthusiastic approval.
   No attempt should be made to correct language or usage in this lesson.
4. Play back the tapes and discuss contributions.

FOLLOW-UP ACTIVITIES

Let the children add additional games to the taped repertoire. Teachers working with this lesson should find that the children have a large repertoire of singing, chanting, clapping, dancing, and competitive games. The chanting and clapping games are incredibly rhythmic and musical. They require intricate hand movements; they incorporate gestures, body movement, and language. If a teacher finds that his children do not have such a repertoire, school-taught games and songs or nursery rhymes can be substituted.

GUIDE 2: RULES AND DEFINITIONS

AIMS

To make a transition from children's street games and chants to reciting poetry in a speaking chorus

To provide a successful choral speaking experience for the children through the use of a refrain arrangement

To begin to establish rules for choral speaking and to define some terms

MATERIALS

Rexographed copies of "The Giant's Shoes" by Edwina Fallis, from the Bureau of Curriculum Development's *Handbook for Language Arts, Grades Three and Four* (New York: Board of Education of the City of New York, 1970), p. 61. Tape Recorder

MOTIVATION AND PROCEDURE

1. Review the previous lesson on street games. Have several groups of children perform.
2. Comment on the performances: "I liked that. You were having such a good time. Now we're going to learn another way to have fun talking together. Saying poems together is called choral speaking." Briefly discuss the relationship between "chorus" and "choral." Then say, "Before we can say poems together we have to make up some rules for choral speaking." Discuss the need for good, clear speech when talking together and describe the function of the leader in choral speaking.
3. Formulate rules. Say, "Let's write some rules for choral speaking on the board."

Rules for Choral Speaking	Discussion
Use your best speech.	(Speak clearly.) (Do not yell; use proper volume.)
Talk with your prettiest voice	(Speak in a classroom voice)
Follow the leader.	(Do not talk out of turn; watch the leader's hand.)

4. Begin choral speaking in the class.
   a. Say, "How many of you have ever heard a story or seen a movie or play about a giant? Show us with your arms how large his shoes would be. I am going to read you a funny poem called 'The Giant's Shoes.' Listen to it."
   b. Recite the poem using a syncopated rhythm and accompanying finger-snapping. Children can snap fingers while listening to the poem.
   c. Discussion of poem:

      Ask, "Who?" (giant, shoeman) "Where?" (shoestore) "What?" (sequence of events, fact that giant couldn't untie shoes)
   d. Discussion of refrain:

      Ask, "What words did you hear over and over again in the poem? (Left, right, tie them up tight)

      Discuss the meaning of the refrain.

      Show the children how to do the hand motions and finger-snapping movements which accompany the refrain. Have the children practice the motions only, making sure that they can differentiate left from right.

e. Class recitation of refrain

Rexographed copies of poem are distributed to the children.

Ask the class if they would like to help say the poem by reciting the words: "Left, right, tie them up tight."

Have the class review Rules for Choral Speaking which are on the board.

Have children practice saying the refrain with actions, while following the teacher.

f. Undertake a choral speaking activity. Set the rhythm by starting to snap your fingers. Have the children join in. Recite the verse and have the class recite the refrain, being sure to have them follow the leader. (Practice saying poem in this manner a few times.)

Record the children saying only the refrain. Play the tape. Evaluate with the children.

FOLLOW-UP ACTIVITIES

1. Make chart of Rules for Choral Speaking.
2. Refer to the WNYE Radio Series, *Speak up, Speak Out,* for programs on choral speaking.

GUIDE 3: ANTIPHONAL ARRANGEMENT

AIMS

To provide a successful choral speaking experience for the children through the use of an antiphonal arrangement

To add new rules to the choral speaking chart

MATERIALS

Chart: Rules for Choral Speaking developed in the previous lesson

Chart of the poem on lined newsprint: "Where Are You Going, My Little Cat?"

Rexographed copies of the poem

One hat, three sets of mittens, one wig Tape recorder

MOTIVATION AND PROCEDURE

1. Review rules on the choral speaking chart.
2. "How many of you have cats at home? Do they wear clothes? Wouldn't it be funny if they got up in the morning and got dressed just the way we do?"
3. Read the poem to the class and discuss: Ask, "WHO is in the poem? WHERE are they going? WHAT do they do? Is the mood of the poem happy, sad, or funny?"

WHERE ARE YOU GOING, MY LITTLE CAT?*
Eliza Lee Follen

Where are you going, my little cat?
I am going to town to get me a hat.
What! a hat for a cat?
A cat get a hat!
Whoever saw a cat with a hat?

Where are you going, my little kittens?
We are going to town to get us some mittens.
What! Mittens for kittens!
Do kittens want mittens?
Whoever saw little kittens with mittens?

Where are you going my little pig?
I'm going to town to get me a wig.
What! A wig for a pig?
A pig for a wig!
Whoever yet saw a pig with a wig?

4. Identification of a two-part choral arrangement:

   Establish that, in each stanza, two characters are talking. There are two speaking parts. "What would be a good way for us to recite this poem?" Encourage the response, "With the class divided into two speaking groups."

5. Addition of two new rules to the choral speaking chart

   a. Read the poem in a monotonous, emotionless manner, and ask, "Did you like the way I read the poem? Why not?"

   b. Discuss the need for good expression when reciting poems.

   c. "What new rule can we add to our choral speaking chart?" Encourage the response, "Put *feeling* into your voice." Add the new rule to the chart.

   d. Individual children are selected to recite the first two lines of the poem, using good expression.

   e. "Since we've already decided that this poem has two speaking parts, what would you do when it's not your turn to talk?" Encourage the response, "Be quiet and listen to the group that is reciting." "Then what rule can we add to our choral speaking chart?" Encourage the response, "*Listen* when someone else is talking." Add this new rule to the chart. Review the entire chart with the children.

6. Teaching the poem to the class

   a. Distribute rexographed sheets of the poem. Read it line by line, instructing the children to repeat each line after you.

   b. Read the whole poem together with the children.

   c. Divide the class into two groups and assign the two parts.

   d. Choose five children to pantomime the action of the poem using the props provided.

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*From *Better Speech and Better Reading* by Lucille Schoolfield (Boston, Mass.: Expression Co.) Reprinted by permission of Expression Co.

CULMINATING ACTIVITIES

1. Have two speaking groups and five pantomimists perform the selection.
2. Tape the verbal performance.
3. Play back the tape and evaluate by referring to the choral speaking chart.

FOLLOW-UP ACTIVITIES

1. Continue to practice the poem.
2. Prepare one new antiphonal selection with the class. A possible choice might be: "What Are Little Boys Made Of?"

GUIDE 4: VARIATION FOR ANTIPHONAL ARRANGEMENT

AIMS

To provide the children with further successful experiences in choral speaking

To introduce the children to a variation of the antiphonal and solo arrangements

To augment an appreciation for literature by having the children enjoy the choral speaking of two humorous selections

MATERIALS

Chart: Rules for Choral Speaking

Chart: "Clocks" (See poem below.)

Illustrations: Large oaktag chart with picture of a grandfather clock;
9 x 12 illustration of a cuckoo clock

Rexographed copies of "Clocks" Phonograph Tape recorder

MOTIVATION AND PROCEDURE

1. Review: Have the children discuss and recite the antiphonal poem "Where Are You Going My Little Cat?" and the solo arrangement of "The Barnyard." Use the chart Rules for Choral Speaking.
2. Say, "Today we are going to use what we have already learned to have some fun with two new poems. We will say one of the poems with two speaking groups, and the other one will have many solo parts. The first poem is about two clocks." (Show the two illustrations of the clocks, and have the children identify them.)
3. Introductory discussion of antiphonal (Variation) arrangement

   a. The children's attention is drawn to the large pendulum of the grandfather clock. The teacher

elicits the fact that the pendulum is heavy, slow moving, and makes the sound "tick tock' . Tell the class that when they say the words about the grandfather clock, they will talk very, very slowly.

b. The children's attention is drawn to the picture of the cuckoo clock. Elicit the fact that because of its small size, this clock ticks quickly. The children are told that the cuckoo clock ticks twice in the same amount of time that the grandfather clock ticks once (double quick), and that it makes the sound "Tick-a-tock-a, tick-a-tock-a, tick!" The teacher elicits that when the class recites the words about the cuckoo clock, they will say them quickly.

4. Teaching of poems

a. Display the written chart of "Clocks" and read the poem.

b. Ask, "Which words tell us about the grandfather clock?" A child volunteer goes up to the chart and while using a pointer, reads the appropriate lines.

c. The class is told to say the lines about the grandfather clock slowly, in unison.

d. Repeat the above procedure to elicit the appropriate words describing the cuckoo clock. The class again recites the lines in unison, this time doubling the rate.

5. Class decision regarding antiphonal arrangement

a. Tell the class that they are going to say this poem in two speaking groups. "Who should say the words about the cuckoo clock?" (Encourage: girls) At this point seats should be changed. Boys should be on one side; girls, on the other.

b. The class recites the poem with the boys and girls saying separate parts, being sure to make the proper changes in rate.

c. Say, "We are now going to try something really fancy. The boys will be the grandfather clocks, and at the same time the girls will say the words describing the cuckoo clock's ticking sound. We will say parts together at the beginning and at the end of the poem."

d. The children practice saying "Tick tock" and "Tick-a-tock-a, tick-a-tock-a, tick!" simultaneously.

e. The poem is said several times in the following manner:

CLOCKS

Two groups speaking together (boys and girls)	Tick-tock, tick-tock, tick-tock, tick-tock
	Tick-a-tock-a, tick-a-tock-a, tick-a-tock-a, tick! (Repeat twice.)
Boys	Slowly ticks the big clock
	Tick-tock, tick-tock!
Girls	But cuckoo clock ticks double quick:
	Tick-a-tock-a, tick-a-tock-a, Tick-a-tock-a, tick!
Two groups speaking together (boys and girls)	Tick-tock, tick-tock, tick-tock, tick-tock
	Tick-a-tock-a, tick-a-tock-a, tick-a-tock-a, tick! (Repeat twice.)

f. Tape the poem.

g. Tell the class that you have a recording of some children saying the same poem. Play it for the children.

h. The class evaluates their own efforts using the chart. Rules for Choral Speaking, and compares their recitation to that heard on the record.

GUIDE 5: SOLO (LINE-A-CHILD) ARRANGEMENT

AIMS

To provide a successful choral-speaking experience for the children by introducing them to a solo (line-a-child) arrangement

To incorporate audiovisual devices as additional motivation in choral speaking.

MATERIALS

Chart: Rules for Choral Speaking

Filmstrip: *Farm Animals*, Talking Time Series, McGraw Films, Text Films Set 1, 1956

Chart: Large printed version of "The Barnyard" (solo parts printed in red) from *Time for Poetry*, 3d ed., by May Hill Arbuthnot and Sheldon Root, Jr., (Glenview, Ill.: Scott, Foresman, 1968)

MOTIVATION AND PROCEDURE

1. Review choral speaking chart.
2. Show the filmstrip. Discuss and imitate animal sounds.
3. Introduce the concept of solo speaking parts.
   a. "Today we are going to practice a new poem. It's called "The Barnyard." This time, some children will speak alone. When children speak alone, it's called solo speaking." Write the word *solo* on the board.
   b. Refer to the large printed version of "The Barnyard" with the solo parts printed in red. (The solo parts are the parts spoken as dialogue.) Help the children understand why the lines spoken as dialogue were chosen for solo speaking. Say, "The solo parts are the words spoken by the farmer and each of the animals."

CULMINATING ACTIVITIES

1. Say, "Now we're going to say the poem. First, we must choose the solo speakers."
2. Select the soloists and have them practice their speaking parts.
3. Review the choral speaking chart and say: "We will practice until we are perfect, and then we will tape the poem onto the recorder."

4. Have the class practice several times, and tape the final rendition.
5. Play the tape and have the class evaluate using the chart.

FOLLOW-UP ACTIVITIES

Distribute rexographed sheets of "The Barnyard." Tell the children to practice at home.

GUIDE 6: CUMULATIVE ARRANGEMENT

AIMS

To provide the children with a successful choral speaking experience in reciting a cumulative arrangement

To make an analogy between an orchestra and a speaking chorus with regard to cumulative presentations

To draw upon the children's background by using poetry related to their environment

MATERIALS

Tape recorder

Taped excerpts of music illustrating a build-up from one instrument to performance by an entire orchestra. (Suggested records for tape: "Peter and the Wolf" by Shostakovitch, "Bolero" by Ravel, "Tubby the Tuba" by George Kleinsinger, performed by Danny Kaye, "Carnival of the Animals" by Saint-Seans, "Children's Symphony" by MacDonald.)

Charts: Rules for Choral Speaking
"Rudolph Is Tired of the City" (See poem at end of this lesson.)

Rexographed copies of the poem "Rudolph Is Tired of the City"

Illustrations of musical instruments heard on the taped excerpt

Magazine pictures of a city scene and a rural scene

Picture of Rudolph

MOTIVATION AND PROCEDURE

1. Tell the class that they will hear a recording of some beautiful music. Explain that at first only one instrument is being played, and new instruments are added one at a time. Show illustrations of musical instruments to explain "instruments". Play the tape, and ask the children to raise their hands every time a new instrument is heard.
2. Development of cumulative arrangements
   a. Organize a class orchestra. Assign each row a different musical instrument to be pantomimed and imitated vocally.

b. Select one child from each row to perform a solo (pantomime and vocalization), imitating the instrument to which he is assigned.

c. Have each row perform separately, following its pupil leader.

d. Have children perform in a cumulative pattern to sound like an entire orchestra starting with one row and adding others, one at a time.

3. Introduction and explanation of poem

a. Display illustrations of city and country scenes and discuss them with the class, establishing the fact that their neighborhood is in a city.

b. Show an illustration of Rudolph, and tell the children that they are going to hear a poem about Rudolph who is very tired of the city.

c. Recite the poem

d. Display and discuss the chart of the poem.

e. The teacher recites the poem again as the children silently form the words with their lips and pantomime the actions in unison.

CULMINATING ACTIVITIES

1. Poetry is assigned to be performed in a cumulative arrangement. One row starts; other rows gradually join in on cue lines.
2. The children recite the poem in a cumulative manner with the appropriate pantomime.
3. The poem is performed a number of times and is then taped.
4. The tape is played back, and the class evaluates the reading by using Rules for Choral Speaking.

FOLLOW-UP ACTIVITIES

1. Tie in the poem "Rudolph Is Tired of the City" with a unit on city living.
2. If the basal reader is one of the Bank Street readers, incorporate the poem in the lesson on the story "Smarty Artie Finds Out," page 104 of the book, *My City* (second grade reader.)
3. Read "Millions of Cats" by Wanda Gag to the children. Notice that the refrain lends itself to a cumulative presentation.
4. Read aloud in a cumulative fashion experience charts, created by the children and the classroom teacher, which deal with the concept of expanding from one thing to many things.
5. Refer to the "Verbal Symphony" games in the Theater Games section of this guide.

RUDOLPH IS TIRED OF THE CITY*
Gwendolyn Brooks

These buildings are too close to me
I'd like to PUSH away.
I'd like to live in the country.
And spread my arms all day.

I'd like to spread my breath out, too
As farmers' sons and daughters do.

I'd tend the cows and chickens.
I'd do the other chores.
Then, all the hours left I'd go
A-SPREADING out-of-doors.

GUIDE 7: UNISON ARRANGEMENT

AIMS

To provide the children with a successful choral speaking experience in reciting a unison arrangement

To include pantomime as a tool to enhance the enjoyment of choral speaking

MATERIALS

Tape recorder Phonograph

Charts: "I Can Be a Tiger" (see Motivation and Procedure, 4b)

Rules for Choral Speaking

Rexographed copies of poem

Recording of a children's singing choir such as:

Korean Children's Choir
Children's chorus from *Sound of Music*
Children's chorus singing "This Old Man" from the movie *Inn of the Sixth Happiness*
Children's chorus from *The King and I*

Sparkling "magic" wand

MOTIVATION AND PROCEDURE

1. Introduce and discuss the record. Emphasize that what was heard was a children's singing chorus in which everyone was performing together.

*"Rudolph Is Tired of the City" from *Bronzeville Boys and Girls* by Gwendolyn Brooks (New York, 1956). Reprinted by permission of Harper and Row.

2. Introduction of unison choral arrangement

   a. Say, "We just heard a singing chorus in which everyone sang together. There were no small groups singing alone."

   b. Then say, "Now we are going to perform as a speaking chorus talking together. There will be no small groups speaking alone.

3. Introduction to the poem

   a. Say, "All boys and girls love to make wishes! Do you? Did you ever make a wish that you were somewhere else or that you were someone else? Tell us about it."

   b. Then say, "I'm going to walk around the room with this beautiful magic wand. When I get to your seat and wave my wand over your head, it will be your turn to tell us who you wish to be." Call first on those children who can give the best answers.

   c. Finally say, "Now I'm going to read you a poem about a little boy who also loves to make wishes. Listen carefully and tell us what he likes to be."

4. Teaching of poem

   a. Recite the poem as the children listen.

   b. Discuss the poem. Ask, "What is the little boy pretending to be?" (tiger, elephant). Interpret poem line-by-line with the class.

I CAN BE A TIGER*
Margaret Leigh Anderson

I can't go walking
When they say no
And I can't go riding unless they go.
I can't splash puddles
In my shiny new shoes,
But I can be a tiger
Whenever I choose.

I can't eat peanuts
And I can't eat cake,
I have to go to bed
When they stay awake.
I can't bang windows
And I mustn't tease.
But I can be an elephant
As often as I please.

   c. Display printed chart version of poem. Read the chart, and have the class follow the chart and form words silently with their lips.

   d. Review Rules for Choral Speaking.

CULMINATING ACTIVITIES

1. Have the class recite the poem two lines at a time in unison, following the teacher.
2. Establish with the children the appropriate pantomime for each line.
3. Have class recite and pantomime the poem in unison. Silently form the words with your lips and perform the pantomime to give the class cues.
4. After much practice, tape the performance.
5. Have the class evaluate, using the chart: Rules for Choral Speaking.

*From Xerox Listening Program for Lower Grades. Copyright Xerox Corporation. Reprinted by permission.

GUIDE 8: REINFORCEMENT

AIMS

To instill a feeling of accomplishment and appreciation through completion of a choral speaking repertoire

To reinforce the skills acquired in the Choral Speaking Unit

To inspire the children to continue using the avenue of choral speaking as a technique for further learning of the language arts

MATERIALS

Tape recorder

Charts: Rules for Choral Speaking

Poems used in previous choral speaking lessons

Tapes of class performances in choral speaking

MOTIVATION AND PROCEDURE

1. Display and review the chart, Rules for Choral Speaking, as needed.
2. Have class listen to one poem at a time and evaluate it in terms of how they would improve it.
3. Keep a record of the children's critical comments.
4. Play back and evaluate their repertoire.

CULMINATING ACTIVITIES

1. Have children mention the poems that they would like to recite.
2. Before each poem is performed, read the children's suggestions for improvement. Discuss as needed.
3. Have children perform to improve their previous efforts.

FOLLOW-UP ACTIVITIES

1. Have the children perform for other classes, parents, other schools, assemblies.
2. Use the choral speaking techniques and appropriate poems to enhance learning in other curriculum areas.

PANTOMIME

RATIONALE

Dramatic expression made by the movement of the human body is called pantomime. The purpose of pantomime is to put us in touch with our bodies: to make us know through the creative act of memory how it feels to eat an ice cream cone or climb a monkey bar, how it feels in the muscles of arms and fingers to turn a doorknob and open a door.

The lessons that follow attempt to make the child aware of body and facial expression through the use of games and stories.

VALUES OF PANTOMIME

Provides opportunities for action involving gross and fine movements

Provides opportunities for freedom of creative self-expression

Encourages children to focus attention on a given pantomime activity, thus preparing children for effective listening

Stimulates the withdrawn child to perform in front of a group, and provides him with feelings of self-worth

Helps the child's social and emotional growth by allowing expression in an acceptable way

Stimulates verbalization through discussion of pantomimes

SUGGESTED THEMES FOR PANTOMIME

Everyday activities (for gross pantomime), including daily hygiene, work and play, dressing, eating, sleeping

Animals

The circus

Seasonal activities – winter, spring, and summer sports

Playing musical instruments – the orchestra

Shopping

Handling objects

Eating

Opening boxes

Senses and sensations – see, smell, touch, pain, hot, cold

Mood and change of mood – happy, angry, afraid, tired

Children's street games

GUIDE 1: INTRODUCTION TO PANTOMIME

AIMS

To introduce and demonstrate pantomime to children

To provide an opportunity for children to perform gross actions and to pantomime experiences

MOTIVATION AND PROCEDURE

1. After greeting class, immediately begin to pantomime brushing teeth.
2. Present questions to initiate discussion
   a. What happened? (Children tell story seen in pantomime.)
   b. How did you know my story?
   c. What did you watch?
3. Explanation of pantomime
   a. Tell children that this special kind of storytelling is called pantomime. Write *pantomime* on the board.
   b. Ask, "What do we do in pantomime?" (Use your body and face.)
   c. Then ask, "What are we not allowed to do in pantomime?" (Talk or make sounds.)
   d. Discuss ideas stated.
4. a. Tell children, "I am going to show you something that I do when I get up in the morning." (Wake up and stretch.)
   b. Ask, "What did I do?"
   c. Say, "Would you like to show us how you wake up and stretch in the morning?" (Children perform stretching pantomime.)
   d. Play self-discipline game: "We are going to play a game which uses a magic word. Would you like to make up your very own magic word to use in this class?" (Pupils select a magic word, such as "freeze.") "Let's all get washed for breakfast. When I say the magic word, you will stop what you are doing and freeze." Pantomime with class. Practice use of magic word. Vary pantomime, selecting another morning activity.

CULMINATING ACTIVITIES

SMALL-GROUP PANTOMIMES

1. Tell first row that they are going to pantomime how they sweep the floor. Assign remaining rows to watch specific children so that they may tell the class what they saw that was *good*. For example: Row two watches first child in row one; row three watches second child in row one. Have row one perform, and ask remainder of class to evaluate.
2. Say, "After a morning at school, you have your lunch, and you're ready to play in the school yard.

What games do you play?" Discuss. Have next three rows pantomime various games. Follow each row's pantomime by class evaluation in the same manner as Row 1.

3. Ask, "How many of you help your mother at home after school? What do you do?" Ask remaining rows to perform household-chore pantomimes, following the procedures suggested here.

INDIVIDUAL PANTOMIMES

Say, "Let's pretend that your mother was so pleased with the way you helped her that she has given you some money. How will you spend it? (On food, toys, clothes, books?) Pretend that you have bought something. In pantomime, show us how you use what you have bought. (Eat it; play with it; put it on.)

FOLLOW-UP ACTIVITIES

Mathematics: Use children and concrete objects (food, toys, candy) to illustrate adding and subtracting in pantomime.

Reading: Pantomime gross action verbs from the reader and vocabulary lists.

Social studies: Pantomime community helpers, animals, transportation, trips, safety.

Classroom procedure: Pantomime chores, hallway behavior, treatment of books, classroom helpers, pencil sharpening, classroom and school safety.

Radio: Refer to *WNYE-FM Manual* for the teacher's guide to the series, Act It Out.

GUIDE 2: SELF-EXPRESSION THROUGH MOVEMENT

AIMS

To develop self-expression through body movement

To develop skill in conveying various emotions through body movement and facial expression

To provide a transition from group to individual pantomime

MATERIALS

Pantomime Pete, a figure with movable arms, legs, head, and detachable facial features

Pictures of people in a variety of emotional states

Pictures of whole person in an emotional state, preferably anger

Story: "The Little Scarecrow Boy"

MOTIVATION AND PROCEDURE

1. Say, "You can tell a lot about a person by looking at him. You don't have to ask any questions. You can tell if he's happy or sad." Show the pictures to children and discuss how the people in the

pictures feel inside. (Pictures depict the following moods: happiness, sadness, surprise, anger, sickness, weariness, fear.) Have the class assume facial expressions appropriate to different emotions, using pictures as a guideline. Motivate with the following types of statements: "Pretend you just got a present, and it's not your birthday" (surprise). "Your trip was cancelled because of the rain" (disappointment, sadness).

2. Show the class a new picture of an entire body and face in an emotional state, preferably anger. Select one child to tell what the person is "feeling inside," to pantomime this emotion in the front of the room and then to freeze. (Choose a child who has performed well up to this point.) Ask the class how they know Jane is angry. (Elicit: "Her face looks angry.") Ask: "How else can you tell she is angry?" (Elicit: "Her body looks angry.")

3. Introduce Pantomime Pete. Pantomime Pete is very special. He can move and dance all around, and he shows us how he feels inside by changing his body parts and facial features. Individual children come up and arrange Pete so that he looks happy, sad, surprised. After each manipulation of Pete by a child, the class is told to stand. The teacher snaps her fingers and enthusiastically says: "O.K. Everybody look happy!" (Or look sad, or look angry.) Use the magic word to freeze the class. The speech teacher and the classroom teacher evaluate with such comments as, "How sick Billy looks!" or "How happy Sally is! Look at her arms." The teacher moves Pete's arms to look like Sally's. The teacher explores a variety of emotions following the same individual-group procedure, changing Pete as necessary.

4. Optional step: The teacher arranges Pete and calls on individual volunteers to pantomime Pete's emotion. The class evaluates positively, e.g. by saying, "You looked very sad." "I think Steven looks surprised and scared."

CULMINATING ACTIVITIES

1. "Now that we know how to change our face and our body to show how we feel, we're going to act out a little story in pantomime." Tell the children the story, "The Little Scarecrow Boy." Have the class discuss how the characters in the story will look and move. Narrate the story again while children act it out in pantomime. Repeat several times so that all may participate. (Examples of pantomime characterizations: tired, skinny, raggedy Papa Scarecrow; fat, over-stuffed, waddling Mama Scarecrow; loose, wiggly, little Boy Scarecrow who is practicing (six fierce faces so that he can scare crows just as Papa does.)

2. "I'll bet that you can think of a time when you were very angry, happy, surprised, very frightened, or terribly sick. Be prepared to act these feelings out in pantomime for us next week."

FOLLOW-UP ACTIVITIES

Use the scarecrow story as a basis for dictation; i.e., have the children retell the story while you write it.

Have the children dictate stories of personal experiences involving emotions and changes of mood.

Use current events and newspaper stories as a basis for pantomime.

Have the children watch community helpers in action and come back to pantomime them for the class.

Allow the children to pantomime characters from readers, television, favorite stories.

"THE LITTLE SCARECROW BOY"

Once upon a time there was a scarecrow family. Papa Scarecrow was tall and skinny. He spent many hours in the cornfield scaring crows away, so he was very tired and worn out. His clothes were torn and some of his stuffing was coming out. (Child pantomimes tired, loose Papa.) Mama Scarecrow was very fat and happy. She was so fat that she waddled when she walked. (Child pantomimes Mama.) The little scarecrow boy was always very happy. He liked to skip and play. (Child pantomimes little boy.) But most of all, the little scarecrow boy liked to work with Papa Scarecrow, learning how to scare the crows in the cornfield.

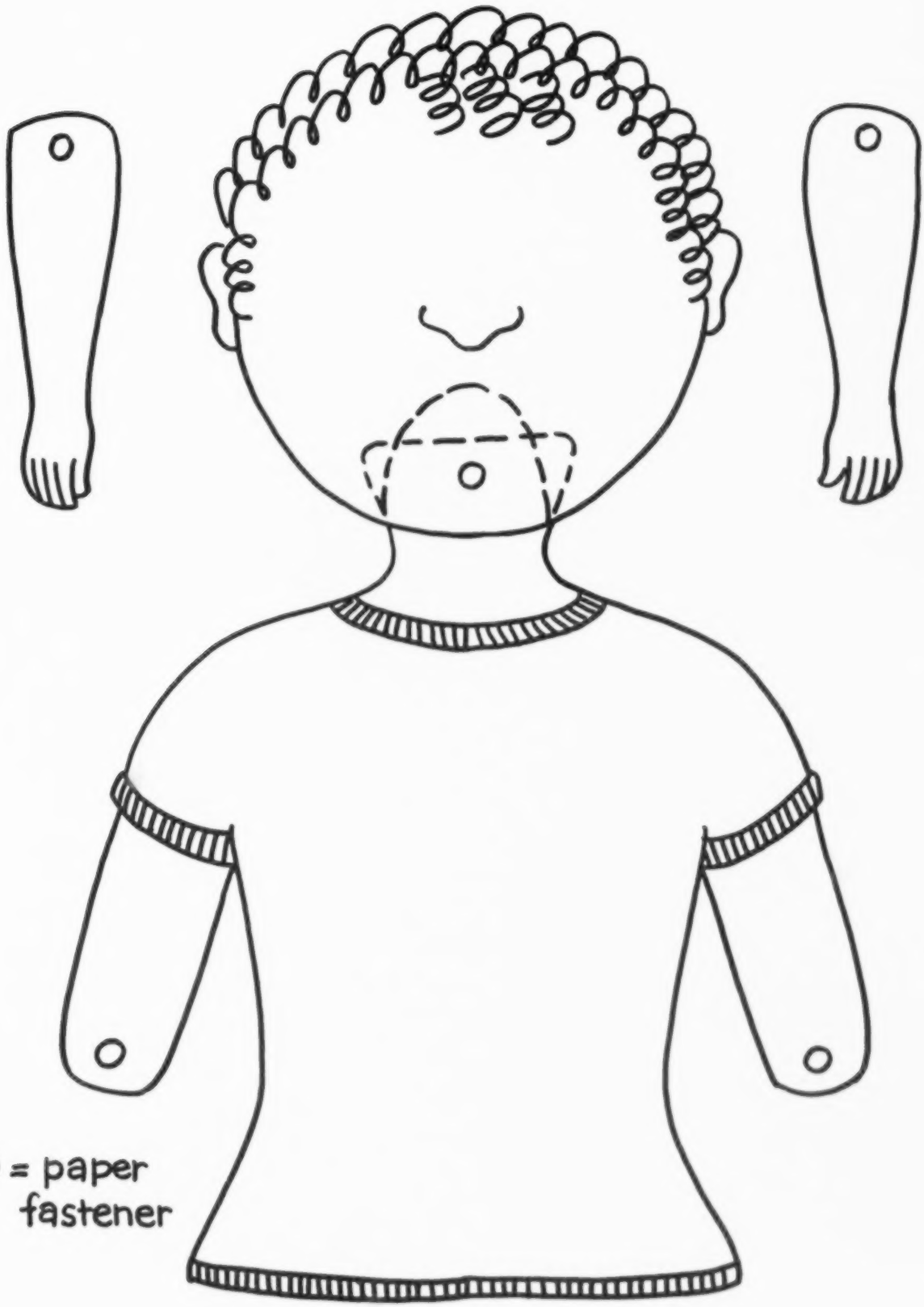
Every evening, after supper, Papa Scarecrow would teach the little boy scarecrow the six fierce faces Papa used for scaring crows. The little boy scarecrow would practice very hard. (Child pantomimes six fierce faces.)

One morning, the little scarecrow said, "Papa, please let me come to the cornfield today and help you scare the crows." But Papa said, "No, you are too small. Stay home and practice your six fierce faces." Mama Scarecrow said, "Don't worry, little son, when you get to be *this* big (hold arm out straight) you can go with Papa to the cornfield." The little boy tried to jump up tall enough to reach Mama's arm, but he couldn't do it. So he said, "All right, Mama, I'll stay home and practice my six fierce faces."

But the little scarecrow boy just couldn't wait till he was big enough. One night, when Mama and Papa Scarecrow were sleeping, the little boy crept very quietly out of the house and ran to the cornfields. He climbed up on Papa Scarecrow's pole and waited for the crows to come. Soon six crows came flying down and settled on the cornfield. (Children pantomime crows.) The little scarecrow boy gathered up all his strength and tried his first fierce face! One crow got scared and flew away. (Child pantomimes, and crow flies away. Repeat until all the faces are used and all crows are gone.)

The little scarecrow boy was very happy. He climbed down and began to slip home. All of a sudden he saw a big, long shadow on the ground. He was very frightened. (Pantomime all of this.) The little boy looked up – and then he smiled. He wasn't frightened anymore because he saw that the shadow belonged to Papa Scarecrow. Papa said, "Don't worry, son, I'm not angry. I'm very proud of you. You used your six fierce faces so well that you scared away all the crows. Tomorrow, you may come to the confields and help me!"

Original Story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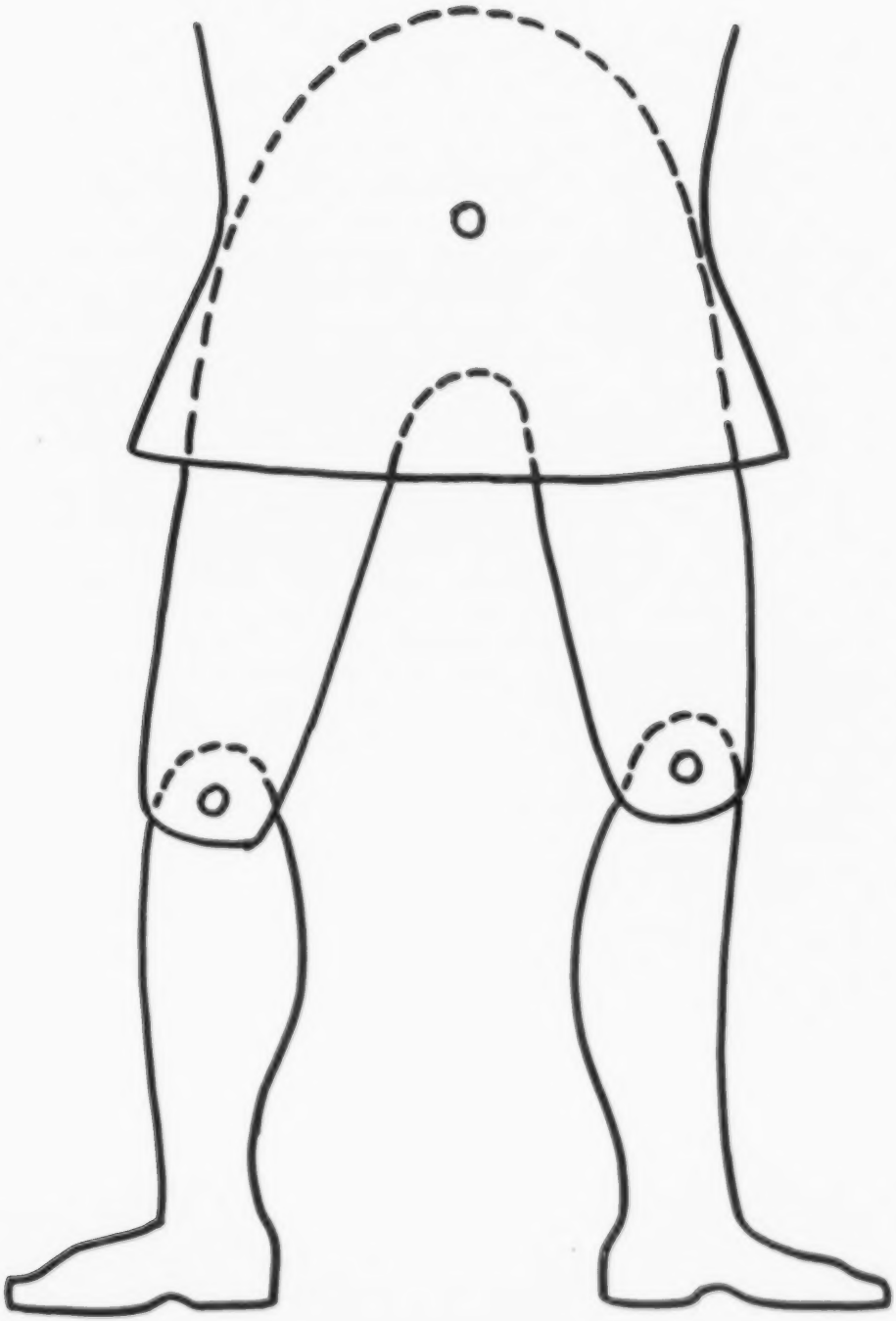


Pantomime Pete's Features

GUIDE 3: PANTOMIME AND READING READINESS

AIMS

To emphasize the importance of telling the whole story in pantomime

To provide an opportunity for children to pantomime activities requiring small muscle coordination and to pantomime personal experiences

To help children understand cause and effect and sequence of ideas in language and thought through pantomime activities

MATERIALS

Pantomime Pete

Pictures of "before and after" events in sets

"Magic Bag" (laundry bag) filled with objects: torn shirt, broken pencil, flower, parking ticket, broken toy, half-eaten slice of bread, present, wrinkled paper, broken balloon, school commendation card or achievement award.

MOTIVATION AND PROCEDURE

1. Review previous lesson by having children perform individual pantomimes conveying emotional states.
2. Tell a whole story in pantomime.
   a. Perform the following pantomime: open the closet, take out a glass, close the closet, go to the faucet, open the tap, take a glass of water, close the faucet, drink water, put the glass down.
   b. Ask children to describe the pantomime.
   c. Tell the class that you are going to pantomime the same story, but this time plan to leave things out and not do the whole story. (Omissions: don't turn the faucet off, don't swallow, don't put glass down.)
   d. Have children discuss what was left out of the pantomime. Ask class to compare the two pantomimes. Help children to discover that in order to do a really good pantomime it is important to pantomime the whole story.
3. Develop cause and effect concept formation.
   a. Display first set of cause and effect illustrations. (Cause picture: entire egg; effect picture: cracked egg with baby chick peeking its head out.)
   b. Have children discuss these questions: What caused what? What happened? Stress the need to tell everything that might have occurred.
   c. Call upon individual children to pantomime the first cause and effect relationship. Tell them to be sure to pantomime the whole story.
   d. Have class evaluate pantomime.

e. Repeat the foregoing procedure for these sets of cause and effect illustrations:

Glass	Broken glass
Roller skates	Band aid
Child with ice cream cone	Child crying with no ice cream
Happy boy	Boy with blackened eye and sad face
Girl in party dress	Dirty, disheveled girl
Gingerbread Boy	Wolf licking his "chops"
Mr. Wind blowing	Man shivering and buttoning coat
Mr. Sun shining	Man looking hot and mopping brow

4. Further develop cause and effect concept formation and development in sequential thinking.

   a. Display "Magic Bag" (laundry bag) and shake it so the children can listen to the jingling of the objects that are within. Take out one object and place it on an empty surface where it can be seen by the entire class.

   b. Ask "What do we have here?" "How do you suppose the (object) got this way?" "Who can tell us the whole story?"

   c. Call upon children to pantomime. Remind them to show the whole story.

   d. Have class evaluate the various pantomimes.

   e. Follow above procedure with remaining objects in the "Magic Bag."

FOLLOW-UP ACTIVITIES

Ask children to bring in a picture and be prepared to pantomime a whole story showing what led up to the picture.

THEATER GAMES

RATIONALE

The use of improvisational and game techniques, borrowed from the theater, rely on a child-centered approach to education. The thrust is to aid children to become aware of themselves, their classmates, and their environment. Helping children to feel secure, relate to others, and foster an exchange of ideas, and providing a chance for discovery will encourage their learning ability.

As action-oriented learners, children should be helped to deal with a problem in an active, individual way. Various types of stimuli are provided to activate the imagination and creative energies. "Spontaneity" and "caring" are the two most important words; "right" and "wrong" do not exist in the climate of improvisation.

The classroom, then, is a place for experiment, creativity, and discovery. The teacher is a guiding force, and she herself learns by doing, as do her children.

Workshops are provided for teachers throughout the year at the Connecticut Center for Theater Techniques in Education. As participants, teachers learn to trust their own creative impulses and build the necessary confidence to explore ideas with their classes.

We have divided the material in this section into three parts: "Ice-Breakers" (ways of breaking down barriers), nonverbal communication, and verbal communication. A description of each game and some possible variations is provided. In an adjoining column the values of each activity are outlined. All games can be played with small or large groups of players. The theater game techniques presented in this section can be used to reinforce skills in all curriculum areas. The teacher will discover many applications for these creative exercises.

DESCRIPTIONS AND VALUES OF GAMES

GAMES	VALUES
"Ice breakers"	A readiness activity
WARMUP ACTIVITIES Jog in place with arms, head in a circle one way and then the opposite way. Tap parts of the face and head with fingertips.	Increases awareness of the body in space. Stimulates circulation and relaxes the body.
INTRODUCTIONS IN A CIRCLE Have the group form a circle and play this introduction game: Person 1 says, "My name is John." Person 2 says to Person 1, "Your name is John, and my name is Mary." Person 3 follows the same procedure; i.e., "Your name is John, your name is Mary, and my name is Richard." The same procedure continues around the circle until the last person looks at each member of the circle and says each name, adding his own name at the very end.	May be used on the first day of any class to help members of the group become acquainted. Increases auditory memory span Reinforces standard language patterns.
VARIATIONS OF CIRCLE INTRODUCTION GAME 1. Play the game using both first and last names. 2. Use real first names and make-believe last names. 3. Add make-believe occupations. 4. Use words, names, or occupations starting with the same sound, e.g., "My name is Dorothy; I am a dancer."	Increases auditory discrimination.
INTRODUCTIONS AT A PARTY Pretend that the entire group has arrived at a party just as it is coming to an end. Each person must introduce himself to *every* member of the group before the party ends. Suggest several forms of greeting, and instruct children to introduce themselves as quickly as possible. (This creates a situation in which every child is involved in introducing himself to every other child in the group.)	Overcomes social barriers and personal inhibitions. Removes restrictions of the standard classroom arrangement through free movement around the room. Creates a social climate which is characterized by pleasure, acceptance, and total involvement.
Nonverbal Communication	
MIRRORING (General) 1. Discuss the fact that your mirror image will reflect your movements exactly. (Bring to the	Disciplines the body. Stimulates observation. Promotes awareness of self and others. Develops ability to work with others.

GAMES	VALUES
children's attention that the hand on the same *side* as your hand will move. If necessary, have children work in front of a mirror first). Do various actions, working very slowly; move arms to one side, above head. Separate fingers. 2. Make a fist. (Comment as you go along on the children's progress, ability to follow. When necessary, point out individual student's anticipation of gestures or errors.)	Teaches ability to follow nonverbal instructions. Stimulates imagination and encourages creativity.
VARIATION Pair off children. Make one the leader; the other, the image. Signal them to start. Give suggestions (e.g., "work slowly," "concentrate") as they go along. At the call, "Change," the leader and image reverse roles, and the activity continues.	
MIRRORING (Specific) Pantomime each activity, the children follow. Each activity is done separately until children perfect their imitations. 1. Making facial expressions. 2. Walking, running, trotting. 3. Walking in a particular way. (Quickly, slowly, in the rain, after a snow storm) 4. Changing walking styles. (Child to adult, strong, healthy person to sick old person) 5. Being a particular person (e.g., a barber shaving a customer)	Teaches observation and accurate imitation. Teaches children words by "trying them on" as in creative dramatics. Enhances language arts concepts, such as knowledge of parts of speech; e.g., adjectives (happy, sad), verbs; adverbs. Aids understanding of use of body for characterization. Prepares students for work in role-playing and creative dramatics.
WALKING IN AN ENVIRONMENT Have the children form a circle. The children walk in a circle in a natural way. Call changes in the environment: "You are walking in a desert. You are very hot. You are now in Alaska, and you are freezing. Now you are in a jungle, and you are frightened."	Reinforces previous exercise in walking in the manner of adverbs. Teaches adaptation to changing situations. Creates understanding of the requirements of each environment and the body's responses.

GAMES	VALUES
ADDING TO AN ENVIRONMENT	
Create (or a child creates) an environment silently by doing something in that environment (e.g., in a playground). Someone who recognizes the environment joins in and adds to it by doing something else which is appropriate to that environment. Eventually, all children become part of the environment.	Develops ability to pantomime. Encourages teamwork. Creates awareness of time and space.
MAKING A MAN	
Form a circle. Pretend to pick up clay. Tell the group that the clay will be used to build a man or a woman, using parts of our own bodies. Pretend to remove your own nose and add it to the clay. Pass the clay carefully to a child. The child "removes" a different part of his body and adds it to the clay. Keep the activity going until an imaginary figure is completed. (Continually coach by saying, "Be careful. Don't drop it.")	Teaches the listening helpers. Teaches the speech helpers. Teaches names of body parts. Teaches full sentences through patterning and repetition. Teaches uses of parts of the body.
Verbal Communication	
VERBAL MIRRORS	
Start with mirror imaging. Discuss how the children had to follow exactly what you were doing. Introduce the idea that we can also imitate what people say. Ask them to watch you carefully and to repeat what you say after you say it first (echoing). Say individual numbers, letters, words, followed by several items strung together (1, 3, 5; a, b, d; coat, hat, shoe). Introduce the idea that we are now going to play "Verbal Mirrors" in which the children must say what you are saying at the same moment you are saying it. Begin with a simple expression such as, "Good morning"; bring to their attention that they must try to follow by paying strict attention and concentrating on what you are saying. Begin to talk very slowly, as they begin to get the idea, you can speed up to natural speech. The idea is not to play for speed but for accuracy of the repetition by the children.	Develops concentration and ability to follow instructions. Excellent for teaching intonation, rate, and other nuances of voice. Helps children who speak another language to "feel" the melody of the English language. Patterning (see social interaction rationale.) Helps children understand what you wish them to achieve in choral speaking.
VARIATIONS	
1. As with mirroring, pair off children. One starts a story, the teacher calls "Change," and the	Helps children learn to work together.

GAMES	VALUES
second child picks up the story and continues. At the teacher's call, "Change," the original child takes over.	Helps children learn to continue another person's thought, which is good for classroom work when additional ideas or experience charts are compiled by class.
2. Groups are formed. One group is the leader; the others follow.	Promotes and develops socialization, committee and group work, and leadership ability.
3. Pair off children, as in first variation. One starts the story as another child imitates. When the teacher calls, "Orange," the second child begins his own story. When "Orange" is next called, the first partner picks up the thread of his own story and continues. At the next call of "Orange," the partner continues his own story.	Stimulates concentration on several elements at one time since two stories are being told, and each child must keep two stories in mind. Increases auditory memory span.
SURVIVAL	
1. Show a picture of a man (woman, child). Show a second picture of the person with an obvious change; e.g., hat removed, hair combed differently, scarf's position changed. Ask, "What change do you see?"	Increases ability to observe. Increases vocabulary through description. Reviews names of articles of clothing.
2. Show several such pairs of pictures, varying subjects, e.g., animals, foods. Show a set of objects. When children's eyes are closed, remove one object.	Develops socialization, and working together. Helps children become aware of self and others.
3. Have children observe you carefully. When the children's eyes are closed, change one thing about yourself. Have children report the change. Repeat, increasing number of items removed or changed.	Teaches concentration. Develops ability to remember.
4. Now pair off two children. Have them examine each other carefully (as does rest of class). Then have children stand back to back. Instruct them to change three things about themselves. After a time limit, have children turn back. Each partner reports changes.	
5. Pair off rest of class. Follow same procedure, i.e., examination, standing back to back. Have them change three things and report.	
Play the game several times, changing partners and increasing number of things which are changed.	Develops increased perception and memory span.

GAMES	VALUES
VARIATIONS	
Vocabulary words placed on small cards are hung on children's clothing. After examination, three words are removed. Children report.	Science or social studies may be reinforced through "playing" with words from these curriculum areas.
When children report, set pattern for reporting, such as: "What did I change?" "You changed the pictures of the church, the archer, and the match."	Teaches accurate reporting. Teaches standard language patterns.
AIRPORT	
Place two lines of chairs back to back about four feet apart and about twelve feet in length. The space between is called the "landing strip."	Helps children learn to give directions. Helps children learn to take directions. Helps children learn concepts of left, right, up, down.
Make an obstacle course on the landing strip of books, paper, erasers, and other items from the classroom. One student is blindfolded. He is a pilot who is trying to land on a foggy night. The runway is strewn with wrecks, potholes. He is able to hear the control tower, but his transmitter is dead. So he cannot speak.	Exposes perceptual problems related to depth, balance. Helps children learn to analyze problems. Aids development of the physical, inhibited child.
Another student becomes the control tower and is to help him land safely.	Helps motor coordination.
The "control tower" stations himself so he can observe clearly to allow him to give directions that will guide the pilot through the littered runway. The pilot is placed at the end of the runway; his object is to get through the runway without touching any objects, including the chairs. Any "touch" by any part of the body is a crash, and a new pilot is assigned. The directions by the control tower must be carefully given. Directions for moving feet and arms must be precise. (Move your right foot one inch to the right; move your left leg to meet right foot.) Moving, sliding, turning are all directions that may be included.	Helps children learn to trust others. Develops precision in language.
All children should eventually get a chance at being pilot and control tower.	
VARIATIONS	
Have children sit on chairs placed along runway. They signal if pilot comes too close to chairs (and thereby crashes).	

GAMES	VALUES
Objects used for litter may be varied. Objects may all start with a particular sound. They may all be of a particular type or from a curriculum area.	Helps to reinforce articulation and discrimination of speech sounds.
SYMPHONIES The term "symphony" is an umbrella term for the orchestration of words (choral speaking), sounds of English, the use of parts of the body, or all of these things used simultaneously. Examples of each of these elements are in Variations. (Read the sections on Voice and Choral Speaking before attempting these.)	
1. Verbal	
a. Introduce a topic such as the city. Encourage the children to supply words describing city sites, sights, smells – such as Black Maria, traffic lights, ting-a-ling-a-ling (sound of the ice cream truck), garbage.	Provides novelty in choral speaking. Brings choral speaking into curriculum areas, such as social studies. Calls upon the children's ingenuity to invent sounds, expressions that represent the subject at hand.
b. Ask, "What things do you like about the city? What things do you dislike about the city?" Place ideas on board.	Teaches working together to create a finished product.
c. Discuss words that describe feelings; e.g., happy, sad.	
d. Discuss and demonstrate connotative meanings; i.e., that words like "noise," "dirt," "Black Maria" can be said denotatively or connotatively. As an example, demonstrate denotative and connotative ways of saying the word "pollution." Elicit other connotative usages from the children.	Teaches students to distinguish between denotative and connotative meanings.
e. Select eight words or phrases, keeping in mind that you are going to orchestrate these into a choral speaking piece. Have variety in numbers of syllables, volume, pitch, rate, rhythm.	Is excellent way of working on the intonation, rate, and rhythm of the English language with students having foreign accents.
f. Seat four of the eight children whose words or phrases have been chosen on four chairs in the front of the room. Stand the other four children behind the seated children. Ask the children to say their words or phrases in the way they intend to say them in the symphony. Listen carefully to become acquainted with the play of words against each other and to mentally orchestrate your piece.	

GAMES	VALUES
g. Explain and demonstrate hand signals.	
h. Conduct your verbal symphony. Later, let children create their own.	
VARIATIONS	
1. Sounds	
Utilizing rules, writing with chalk on the blackboard and other things which make sounds; e.g., cutting paper with scissors, the children create a symphony of sounds around them.	Develops creativity and ingenuity in planning. Provides for committee work and socialization.
2. Body Sounds	
Without resorting to sounds of voice or speech, the children use other parts of their bodies; e.g., stamping of feet, clapping of hands, hitting hands against legs, snapping of fingers, etc., to create a symphony of body sounds.	
3. Sounds of English	
Utilizing the vowels, vowels and consonants, or consonants alone, a symphony is created.	
4. Symphony of Words	
Utilize words from different curriculum areas: science, social studies, vocabulary words are good sources. The children's names are excellent for such a symphony.	Teaches nouns and other parts of speech in a novel way.
5. Giant Symphony	
A combination of any or all of the above.	

CREATIVE DRAMATICS

RATIONALE

Creative dramatics refers to all forms of improvised drama in which the acting and speaking are spontaneous, imaginative, and unmemorized. There is usually no planned audience. Creative dramatics should include dialogue and characterization, and improvised scenes drawn from stories or life situations.

VALUES OF CREATIVE DRAMATICS

It stimulates social development, creative self-expression, and wholesome emotional development and learning. In other words, it helps children to "try on" life.

It provides an opportunity for verbal expression in another dimension. That is, the child has an opportunity to use language in a role-playing situation which either reinforces his own life experience or enriches his experience by providing a totally different language experience (i.e., fairy tales, stories *not* related to personal experience, fantasy). It helps children develop an understanding of language through imitation of dialogue. Their own language can be used to explore other ways to express themselves.

It helps children experience the satisfaction of "situational recognition."

It helps children to identify with people in a variety of situations. They can learn to respect their own ideas and the ideas of others.

It creates interest in literature.

It makes school subjects "live"; children rarely forget what they have dramatized because they have related to it in a highly personal matter.

It helps children develop good listening habits.

It utilizes the action-oriented learning styles of children.

Some story possibilities for creative drama lessons include:

Hands Off – Don't Touch
(from Paper Bag Players)
The Sun and the Wind
The Three Billy Goats Gruff
Caps for Sale
The Gingerbread Boy
Ask Mr. Bear
Jack and the Beanstalk
Little Miss Muffet
The Three Bears
Hansel and Gretel
The Three Wishes
The Boy Who Cried Wolf
Cinderella

GUIDE 1: CHARACTERIZATION
"The Sun and the Wind"

AIMS

To apply pantomime skills to the telling of a story

To add dialogue and voice (quality and volume) for complete dramatization of a story

To introduce characterization (N.B.: If voice lessons on audibility and mood have been taught, refer to them while teaching these lessons.)

To encourage free expression through identification with family and friends

MATERIALS

Pictures of a man shivering and a man perspiring

Story: "The Sun and the Wind"

Pictures of Mr. Sun and Mr. Wind

Record: "Here Comes the Sun" by the Beatles (Apple Records)

MOTIVATION AND PROCEDURE

1. Play the song, "Here Comes the Sun" by the Beatles. Say, "Today I'm going to tell you a story about the Sun and an argument he had with someone."
2. Tell the story, "The Sun and the Wind," using illustrations and dramatization. When you finish, have children act out these situations:

   "You're walking down the street, when all of a sudden it gets very cold. People's hats are blown away, and trees are swaying. How fast are you moving? What do you look like? Do you hold on to anything?

   "The wind suddenly stops, and it gets very warm and sunny. How do you feel? Do you take off any clothing? How are you walking now? How does your face feel? How do your hands feel? You're outside playing. What are you playing? What kind of game is it? Suddenly it becomes very hot. What are you doing now? How does your throat feel? What would you like to drink?"
3. Have the children sit after completing the foregoing activity. Conduct a short discussion period, saying, "If Mr. Wind could talk, what kind of voice would he have? What kind of person do you think he is? Do you know anyone who acts like Mr. Wind? Would you like to show us what he (or she) is like?" Repeat same procedure for Mr. Sun. Then divide children into small groups. Each group acts out a different portion of the story; namely, beginning, middle and end.
4. Ask,"Did you believe that John was the wind? Why? What things did he do to show us that he was the wind?" (His voice, movements)

FOLLOW-UP ACTIVITIES

"Think about other kinds of weather. What kind of things occur on a rainy day? A snowy day? A cloudy day? Pay attention to the weather tomorrow. What kind of person will the weather be? Let us know tomorrow."

"Snowy Day" by Ezra Keats

Gilberto and the Wind by Marie H. Ets

"The Wind and the Rain" by Richard Lewis

THE SUN AND THE WIND

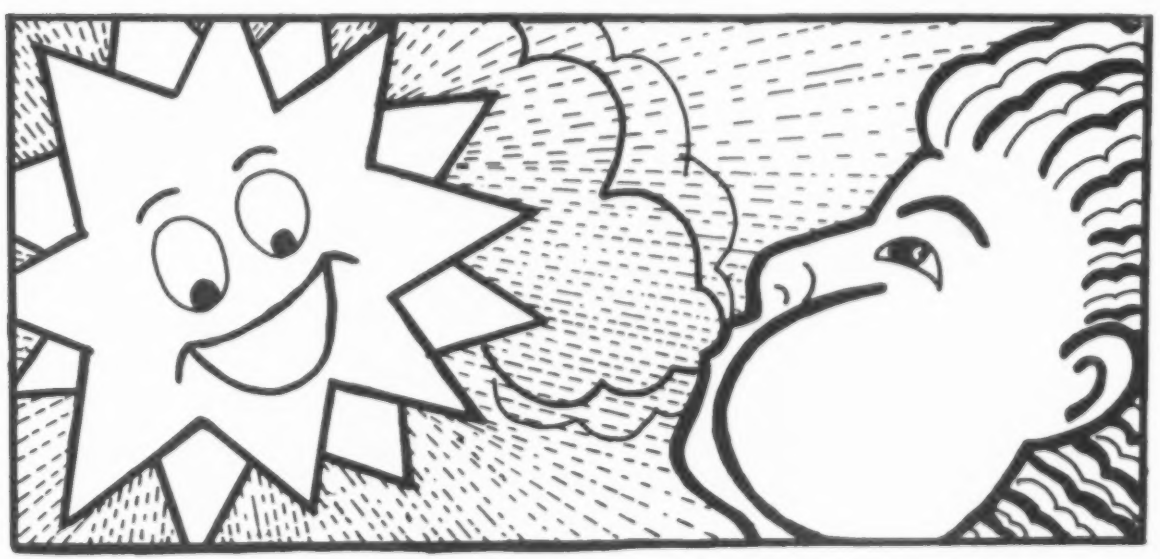
One day, the sun and the wind had an argument. The wind was bragging and boasting. He said, "I'm the greatest and the strongest thing in the whole world. I'm better than anybody. I can do anything." (The teacher pantomimes beating the chest and strutting around. She uses a big blustery voice.)

The sun said (in a cheerful, gentle voice), "Oh no. You're not the strongest thing in the world. You may be the *noisiest*, but you're not the strongest." To this the wind replied, "Oh yeah! I'll show you how strong I am! Do you see that man down there? I'll blow his coat right off." The wind blew and blew! The man said, "How cold and windy it is." He shivered and buttoned up his coat. The wind blew and blew. But the man held his coat tightly around him.

The sun said, "All right, Wind, you've had your chance. Now it's *my* turn." The sun began to shine and smile on the man. The man said, "What a funny day. First it was cold and windy, now it's hot and sunny." The man began to wipe his brow and unbutton his coat. Finally, he was so warm, he took off his coat.

So you see, boys and girls, warmth and kindness are often better than force.

Aesop Fable



GUIDE 2: STANDARDS FOR CLASSROOM DRAMATIZATION

Caps for Sale

AIMS

To pantomime and dramatize the situation and characters in *Caps for Sale* by Esphyr Slobodkina

To develop further standards for dramatization (staging, voice projection)

To encourage logical and sequential oral expression of thoughts and ideas

(Refer to lessons on voice and mood wherever appropriate.)

MATERIALS

Filmstrip or book *Caps for Sale*

Paper hats or the children's hats

MOTIVATION AND PROCEDURE

1. See mirror games in Theater Games section (pp. 63-64).

   Have a few children reenact the game. Ask, "Do you know any people who copy everything you do; e.g., copy your homework, copy the answers from your test paper, buy the same shoes that you have just bought? How do you feel about people copying everything you do or say?"

2. "Today I'm going to tell you a story about a man who has the same kind of problem. Let's see what he does about it."

3. It is very desirable to show the class the filmstrip or enlarged illustrations from the book.

4. Have the children respond to the following questions and act out their responses:

   a. How does the peddler have to walk to balance his hats?

   b. How does the peddler feel inside when he doesn't sell any caps?

   c. Why can't the peddler buy lunch?

   d. What happens next?

   e. How did the peddler get his caps back?

5. Group Pantomime

   a. Ask half the class to stand and to pretend that they have a big stack of hats on their heads. Instruct the children to turn around and walk very carefully to the back of the room while balancing the hats. Then tell them to return to their seats and sit down very carefully without losing a single hat. Comment, saying, "Be careful; don't look down. You're losing a hat; don't look down. . . ."

   b. Have the other half of the class stand and pretend that they are monkeys. Ask questions while

the children are moving. "How big are you? Do you feel like swinging? How does your face look? What are your hands (fingers) doing?"

c. Repeat the adage, "Monkey see, monkey do." Be the peddler doing a variety of things while the children pantomime your actions; e.g., shaking a finger, shaking both fists, stamping a foot, stamping both feet, and throwing a cap to the ground.

d. Select a group of children to pretend that they are monkeys quietly stealing a cap.

6. Development of Dialogue

a. Review briefly what the peddler says when he is trying to sell caps and what he says to the monkeys when he is angry.

b. Addition of new dialogue by the children. Tell the children that when they are ready to act out the story, the children in their seats will be the townspeople. The class is asked, "What reason will you give for not wanting to buy a cap?" The following responses are possible. I have no money, I already have a cap, I bought one yesterday from another peddler. Encourage the children to think of their own reasons.

CULMINATING ACTIVITIES

"Now we are ready to use our bodies, faces, and classroom voices to act out the whole story."

Discuss staging. Establish with the children which parts of the room are to be used for various scenes, e.g., the front of the room is the tree in the country, the aisles are the village.

Dramatization of story

A child is selected to be the peddler. (Use real hats if possible.) The children are told that when the peddler goes to sleep, the teacher will tap several children on the shoulder. These children will leave their seats very quietly, like monkeys, take a cap from the peddler's head, and stand behind the peddler. Repeat the dramatization as often as possible.

FOLLOW-UP ACTIVITIES

Discuss what took place during the lesson. Children dictate while the teacher writes experience story on the board. Distribute rexographed copies of the experience story to the children. The children then read their own story.

GUIDE 3: IMPROVISATION "The Boy Who Cried Wolf"

AIMS

To pantomime and dramatize the situations and characters in "The Boy Who Cried Wolf"

To continue to develop standards for dramatization (staging, voice projection) and characterization

To use the multimedia approach as a motivation for creative listening, logical and sequential oral expression of thoughts and ideas, and development of original dialogue

MATERIALS

Filmstrip and record of "The Boy Who Cried Wolf" from the WASP Filmstrip Series, *Aesop's Fables* (Palmer Lane West, Pleasantville, N.Y. 10570.)

MOTIVATION AND PROCEDURE

1. Show the filmstrip and play the record of "The Boy Who Cried Wolf."
2. Ask: "Why were you all listening so very hard?" Establish after a short discussion that we were interested in the story because the lady on the record changed her voice to show how the characters in the story felt. *Use your voice, face, and body to act like the characters in the story.*
3. Further develop the story.
   a. Show the filmstrip again without the accompanying record. Have the children retell or reread the story. Encourage them to "change their voices the way the lady did."
   b. Discuss the characters in the story and how they felt about the different situations. Discuss cause and effect in the story. Develop new dialogue in place of some narrative parts. Ask pertinent questions: "How did the boy feel about his job? What could he say to himself? What did he decide to do in order to have some fun? Who were the townspeople who came to help him? How did they feel when they found that they had been fooled the first time? The second time? Look at their faces. What could they say to the boy? Why is the wolf attracted to the meadow? How does the boy feel when he sees the real wolf? This time he really wants the people to believe him. What could he say to each one (the tailor, the farmer, and the blacksmith)? This time the people refuse to come. What could each one say to the boy? How did the boy feel when he saw the last two sheep being carried off? What did he do and say? What lesson did he learn?" Discuss the meaning of the word "fable". Define it as a story that teaches a lesson.
4. Group pantomime. Discuss the work of the blacksmith, the farmer, and the tailor. Have the children pantomime the activities.
5. Develop dialogue and characterization. Have volunteers imitate the boy when he is bored and lonely, when he is making fun of the people, when he is really frightened by the wolf. Volunteers can also imitate the various townspeople when they really believe the boy, when they are angry because they have been deceived, and when they refuse to help the boy the last time.

CULMINATING ACTIVITIES

1. Say, "Now we are ready to act out this story using our bodies, faces, and voices and to show how the characters in the story feel."
2. Briefly review sequence of events and action in the story.
3. Plan staging together. E.g., the front of the room will be the meadow; one corner in the back of the room will be the tailor's shop, and so on. Be sure all areas in the room are used so that the boy will have an opportunity for extensive movement when he is calling "Wolf, wolf."
4. Dramatize the story. Select the children for the first dramatization. Repeat the dramatization as often as possible.

FOLLOW-UP ACTIVITIES

Allow the children to listen to, watch, and act out the other fables in the WASP series. The fables that lend themselves best to creative dramatics are: "The Lion and the Mouse," "The Grasshopper and the Ant," "The Rabbit and the Turtle," "The Sun and the Wind."

GUIDE 3: IMPROVISATION
"Pierre"

AIMS

To refine dramatization skills and further develop improvised dialogue

To introduce children to a modern fable

MATERIALS

Story: "Pierre" by Maurice Sendak

Opaque projector for illustrations

MOTIVATION AND PROCEDURE

1. Flash a picture of Pierre on blank wall. Say, "This is Pierre. He is about the same age as you are. Do you think that he looks happy? How do you think he feels? Can you tell? Have you ever looked like that? Have you ever said, 'I don't care'? When? Whom did you say it to? Can you tell us and show us how you said it?"
2. Say, "You're all invited to play along with me. All you have to say is, 'I don't care'." Ask the children simple questions, such as, "Would you like some chocolate? Would you like to go to the movies? I'm going to tell you a story about Pierre."
3. Tell the story to the children (Use opaque projector for illustrations.) After completion of the story, children act it out, first establishing the who (Pierre, mother, father, lion, and doctor.) Children are divided up according to their character preferences. Establish staging with children, as to which parts of the room will be designated as the kitchen, bedroom, and doctor's office. Place a cast of characters in each room. First group acts out beginning of story, second acts out middle. Group evaluation after each section is dramatized.
4. Undertake a group activity. Have children walk in a circle and follow the directions. Say, "Show us what Pierre's mother was doing in the kitchen before he came into the room. How did Pierre look when his mother asked him if he wanted breakfast? What did he say? How did he say it? How did the lion in the story walk? How did he talk to Pierre? What did the father look like? How tall is he? How does he talk to Pierre?"

FOLLOW-UP ACTIVITIES

Have children draw illustrations of the story. Give each one a stapled book of drawing paper. Remind children that their illustrations must follow the story in the correct order. They can also make up a book of "silly" illustrations that don't follow the story line.

GUIDE 3: IMPROVISATION
Josefina February */ Lesson 1*

AIMS

To enjoy creative dramatics through the use of all skills and techniques learned previously

To motivate the children through Bank Street with multimedia materials

To use dramatization to help the children appreciate cultures other than their own

MATERIALS

Book: *Josefina February* by Evaline Ness

Film: *Josefina February* read by Diahann Carroll. Charles Scribner's Sons 16mm color-sound film; produced by the Bank Street Resource Center, distributed by Mc Graw-Hill.

MOTIVATION AND PROCEDURE

1. Show the film (very desirable) or read the story.
2. Discuss the film or story. Ask, "Where did Josefina live? With whom did she live?" Establish that her grandfather is her only family. "What were some of the things that grew in her backyard? Where did Josefina and her grandfather go every day? Describe the sights, sounds and smells of the marketplace. How is the marketplace like the places where we go shopping?" Ask the children in the class who are from the West Indies and Puerto Rico to describe the markets in those places. Ask, "Why was this a special day for Josefina and her grandfather? What did she find that made it an extra special day? Why did she name him Cap? Why did Josefina feel so glad when she found this burro? How would you feel? Why was Josefina worried about the people she'd meet on her way to the market? Whom did she meet?" Show each picture in sequence. Discuss the personalities of each character and the conversations Josefina had with him. Mention that the children might know people who have similar personality characteristics; i.e., stuck-up, lonely, strange. Ask, "Wasn't it strange that Josefina was happy and sad at the same time when she found that the marketplace was closed? Tell us why. Why was Josefina afraid of Mr. Hippolyte? What made her cry? What was Mr. Hippolyte's offer? How did the story end?"
3. If the film has been seen, discuss how Diahann Carroll used her voice and her face to make the story interesting.
4. Have groups of children pantomime several scenes such as: walking with fruit on their heads (recall the peddler and his caps), the activities of the market place.

5. Have individual children pantomime Josefina and the people she meets. Emphasize personal characteristics, posture, and facial expression.
6. Dramatize the story, following staging and other creative dramatic techniques from previous lessons.
7. Evaluate after each dramatization, stressing characterization and feeling.

FOLLOW-UP ACTIVITIES

1. Ask, "If you were daydreaming about owning a pet, how many of you would choose a burro? What other pets would you choose? Next week, you can act out finding a pet which you've been daydreaming about."
2. Apply this story to other curriculum areas; e.g., a social studies unit on foods, clothing, shelter, pets, or children of other nations; a language arts unit or vocabulary enrichment, creative writing, discussion of the moral of the story; a music unit to develop activities based on Harry Belafonte's West Indian calypso recordings (see also Jean Marais and Miranda's recordings of unusual folksongs; an art unit for illustrations of pertinent stories and trips; trips to open air and indoor marketplaces, such as East Harlem's Park Avenue open market and Essex Street and/or Chinatown's indoor marketplaces. Have children share ideas, backgrounds, and experiences. Have them bring in samples of food, clothing, toys, musical instruments from their own background for show-and-tell activities; invite parents or community members who are from other lands to speak to or perform for the class, possibly in native costume.

GUIDE 3: IMPROVISATION
Josefina February / *Lesson 2*

AIMS

To recreate real-life situations through role-playing

To encourage independent thinking

To provide opportunities for spontaneous conversation

MATERIALS

Book: *Josefina February* by Evaline Ness

MOTIVATION AND PROCEDURE

1. Review previous lesson by checking homework. Evaluate.
2. Discuss briefly Josefina's day and establish that all events took place in one day.

3. Say, "Josefina lived in Haiti, and as we were able to see, her day was very different in many ways from yours and mine. Who can tell one thing that was different?" (Possible responses include "picking mangoes," "meeting a burro," "going to market with fruit on your head.")

4. Then say, "She did some things we also do. Who can tell one thing that was the same?" Establish with the class that she meets many different people and talks with them.

5. Ask, "Who is the first person you talk to in the morning? Who else might you talk with during the rest of the day?" From the responses of the children, outline several activities along the following lines: At home with the family, meeting community helpers, at school, shopping, playing after school, visitors, and friends. Write these activities on the blackboard.

6. Say, "Today we're going to act out some of the things we do and say during a whole day. I didn't even bring a story; we're going to make up our very own. Let's start our story at the beginning. Tell us what happens in your home in the morning." Accept a number of different responses and choose one or two for role-playing. (N.B. If the children have difficulty in role-playing, inject possible conflict situations, i.e., your brother says you have more cereal than he does, your homework is all ready for school and you see that your little sister has scribbled on it, your mother won't give you money for candy because you did not make your bed.)

7. Continue with activities from the children's day. Possible situations might include these samples:

   a. On your way out, the superintendent asks you to help him with something.

   b. You and your brother are stuck in the self-service elevator.

   c. A fireman visits your classroom to talk about safety. He allows you to ask questions.

   d. You must explain to the teacher why you were late for school.

   e. You must explain to the teacher why you do not have your homework.

   f. You don't like the the school lunch and you are complaining to a friend.

   g. You don't feel well and the teacher sends you to the nurse.

   h. The principal comes into the class and gives a commendation card for your line-up.

   i. When you arrive home, you are sent shopping by your mother or aunt.

   j. Your mother takes you to a big department store and you get lost and you ask a policeman to help you.

CULMINATING ACTIVITIES

Continue with home, school, and social activities as above. Evaluate each scene, expanding the amount and quality of dialogue as you progress.

GUIDE 4: SUGGESTIONS FOR ASSEMBLY PROGRAMS "Hands Off — Don't Touch"

AIMS

To enjoy story dramatization

To use all the previously learned skills and techniques

To develop sensory awareness

MATERIALS

Story: "Hands Off – Don't Touch," based on a play written and performed by the Paper Bag Players

Paper bag masks

Flowers

MOTIVATION AND PROCEDURE

1. Hold flowers in hand and show them to the class. Pass them around to the children allowing them to smell, touch, etc. "How do you think these flowers smell, feel, and look? Are they all the same size, shape, color? What do you think will happen to them in a few hours? What happens if we put them in water? Will they die? Where do you think these flowers came from? Do you think that they were part of a family? Are you holding a mother flower or a sister flower?"
2. Arrange children in small groups at separate corners of the room. Say, "Think of yourselves as a family of flowers. I'm going to walk around and try to pick one of you. If you could talk, what would you say if I came over to pick you?"
3. Act out the story "Hands Off–Don't Touch" for the children. Follow-up story with a group game. Have children walk in a circle acting out being a frightened butterfly that is being threatened, a hungry lion that wants to eat a man, a trembling man that is afraid of being eaten. Divide children into groups according to scenes in the story. Designate appropriate areas for the action.
4. Children act out the entire story, using props. They evaluate themselves at the end of the dramatization.

FOLLOW-UP ACTIVITIES

1. Have children make their own masks with paper bags.
2. Repeat this lesson, substituting Christmas trees or pumpkins according to the occasion or holiday.

HANDS OFF – DON'T TOUCH!*

Once upon a time there was a man who decided to go for a walk in the woods. He said to himself, "I think I'll go for a walk. It's such a lovely day. I'm going to look for a nice flower to pick." He walked along until he saw a beautiful flower. He said, "Aha, here's a perfect flower, I will pick it." The flower trembled with fright and cried, "All right, man, pick me if you must, but may I please say a few last words before I die?" "Oh, all right, go ahead," said the man. Then the flower sang this little song:

Hands off, don't touch
I don't ask much
Hands off, don't touch
You'll get in dutch.

The man (turning in an aside to the "audience" or class) asked: "What did that flower say?" (The audience or class sings the song to the man.) The man shrugged and exclaimed, "I didn't want that flower anyway. It talks too much."

The man went home for his butterfly net, thinking, "If I can't pick a flower I'll catch a butterfly for my collection." He took his butterfly net and started out for the woods, searching for a butterfly. Soon he came upon a lovely, big and colorful butterfly. The man exclaimed, "Aha! Here is a perfect butterfly for my collection," and he threw the net over the butterfly. The butterfly trembled with fear and cried, "All right, man, catch me if you must, but may I please say a few last words before I die?" The man said, "You too? All right, but make it snappy." Then the butterfly sang the same little song:

Hands off, don't touch
I don't ask much
Hands off, don't touch
You'll get in dutch.

The man (turning again to the "audience") asked, "What did that butterfly say?" (The audience or class sings the song to the man.) The man grumbled, "I didn't want that butterfly anyway, it talks too much."

The man started on his way home. All of a sudden, a big ferocious lion leaped out at him and growled, "Man, I'm hungry, I'm going to eat you up right now." The man almost fainted from fright. "Wait a minute," he pleaded. "May I please say a few last words before I die?" The lion growled, "All right, but hurry up. I'm hungry." Then the man sang the same song:

Hands off, don't touch
I don't ask much
Hands off, don't touch
You'll get in dutch.

The lion growled and asked the audience, "What did that man say?" (Audience repeats song.) The lion, slinking away, remarked, "I didn't want that man anyway. He talks so much I would probably get a bad stomach ache."

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*A story based on a play written and performed by the Paper Bag Players, Inc., 50 Riverside Drive, New York, N.Y. 10024. Reprinted by permission of the Paper Bag Players.

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GUIDE 4: SUGGESTIONS FOR ASSEMBLY PROGRAMS "Too Much Noise"

AIMS

To further develop animal imagery through the story "Too Much Noise" by Ann McGovern

To provide the teacher with a lesson suitable for presentation in an assembly program

MATERIALS

Story: *Too Much Noise* by Ann McGovern (Boston, Mass.: Houghton Mifflin, 1967)

MOTIVATION AND PROCEDURE

1. Have children close their eyes and listen to the sounds around them. Question them on what they heard. Do they think there were a lot of noises? Ask them about noises in their homes. Can they imitate the sounds they hear?
2. "I'm going to tell you a story about a man who thought there was 'too much noise' in his house. While I'm telling the story, I'd like you to help me." Have the children act out the story while you are telling it. The sensation of 'too much noise' is created when another child is added to the story to create another animal image.
3. After completion of the story, have the children create 'too much noise' through other means (bodily movement, contact with other objects.)
4. Evaluate by discussing audience reaction.

FOLLOW-UP ACTIVITIES

"Try to discover all the things in the neighborhood that make too much noise. What would it be like if things were more quiet? How would people act? Would they become more quiet?" Continue to polish the improvisation for possible use as an assembly presentation.

GUIDE 4: SUGGESTIONS FOR ASSEMBLY PROGRAMS "Perez and Martina"

AIMS

To develop animal imagery through acting out the story of "Perez and Martina"

To allow children to create their own dialogue in each unit of action in the story

To introduce music into the story as a means of connecting each unit of action

To provide the teacher with a lesson suitable for presentation in an assembly program

MATERIALS

Story: "Perez and Martina" by Pura Belpre (New York: Frederick Warne, 1966)

Fan	Small chair	Camera	Coin
Broom	Large table	Guitar	Hat

MOTIVATION AND PROCEDURE

1. If possible, take children on a trip to the Bronx Zoo. Take photographs of animals that are connected with the story of Perez and Martina. Question children about each animal:

   What kind of animal is it?

   What color is the animal?

   How tall and wide is it?

   What kind of food does it eat?

   How old is it?

   How does it walk?

   What kind of sounds does it make?

   How does it feel when you touch it?

   Does this animal remind you of a person? In what way?

   Take the children on an adventure trip through the neighborhood. "How many animals can we find? Where do they live?" (In a tenement, a store, an alley, on a roof.)

2. After the trip(s), display pictures that were taken on trips. Play guessing game, "Who am I?" Small groups of children (about four at a time) enter the action circle and become an animal seen on the trip. The rest of the children try to guess which animal is being imitated. The leader coaches from the side lines, saying:

   Show us how big you are.

   Show us how you walk.

   What kind of person are you?
   Show us.

   Show us what color you are.

   What kinds of sounds do you make?

   How old are you?

Allow the children approximately thirty seconds to act out their role. Give everyone a chance to participate and evaluate. Ask, "Did it take a long time to guess who they were? Why? How could they have done a better job? Show us when it's your turn."

3. Say, "I'm going to tell you a story about these same animals." Tell story of "Perez and Martina." After the completion of the story, set the stage for the action to take place. Children choose the character and select an appropriate property (fan, hat). The children who are not acting in the story become the chorus and sing along with the leader to the tune of "Here Comes the Dog; Here Comes the Sun." This song is sung as each animal enters the stage and sees Martina for the first time. Encourage the children who are acting in the story to create their own dialogue and sounds during their meeting with Martina. Suggestions can be made by the chorus.
4. Evaluate by asking, "Did you enjoy the story? Why? Did you believe that the dog was really a dog? Was he wild? Did the actors leave out anything important?" Repeat the story, using a new set of characters.

FOLLOW-UP ACTIVITIES

Record the children acting out the story. Play back the recording at another time as a surprise. Tell the children that it is a story by some famous people. Continue to polish the improvisations for possible use as an assembly presentation.

STORYTELLING

RATIONALE

Storytelling provides many opportunities for growth and development in language skills. Listening to stories told by the teacher develops listening skills, expands vocabulary, and fosters appreciation of literature. When preparing to tell a story, the teacher should be sure that the children are comfortable and, if possible, grouped around her closely. Any accompanying visual material should be clearly visible and easy to identify.

Before introducing storytelling in the classroom, it would be helpful to develop with the children in your own creative manner, a chart entitled Storytelling Helps, as follows:

STORYTELLING HELPS

WHO is in the story?

WHERE are they?

WHAT happens?

WHEN does it happen?

HOW does it end?

WHY does it end in this way?

The chart will guide the teacher in the telling of the story and will help the children listen for the main ideas and supporting details. Before telling the story the teacher explains unfamiliar vocabulary, places and experiences. During the telling, she relates the story to the children's experiences. In addition, she can involve the children from time to time by asking them to guess what happens next. After the story, the teacher encourages the children to participate in a second telling.

Approaches to storytelling can be varied through the use of puppets, flannel board, filmstrip, film, WNYE radio and TV programs. Teachers preparing themselves to become effective storytellers will find pertinent material in the Storytelling and Prose sections of the Bureau of Curriculum Development's *Handbook(s) for Language Arts: Pre-Kindergarten–Grade Two;* and *Grades 3 and 4.* Reference to the WNYE-FM and WNYE-TV manuals will guide the teacher toward use of programs appropriate to storytelling activities.

The two lessons which follow are designed for the teacher as storyteller. The first introduces the concepts of beginning, middle and end as parts of a story. The second illustrates the use of the flannelboard and abstract shapes as aids in storytelling.

GUIDE 1: CONCEPT OF THE WHOLE STORY
Beginning, Middle, and End

AIMS

To teach parts of a story (beginning, middle, and end)

To set up guidelines for acting out a story by asking who, what, when, where, and sometimes why

To stress cause and effect relationships

MATERIALS

Cardboard dog and accompanying oaktag duplication which has been cut into three parts – head and front legs, body, tail and hind legs

Flannel board (Simple original stories follow this lesson guide.)

MOTIVATION AND PROCEDURE

1. Seat children in a circle on the floor. Say, "I'd like to introduce you to someone new. His name is Spot." (Place the dog on the flannel board, situated on a table to the right.) "Do you own a dog like this? Is he the same size? Show me how big he is. What color is he? What kind of hair does he have? Are his eyes big or small? Does he smell everything? How? Is he friendly? Does he make any sounds? Where are Spot's head and front legs? His torso? His hind legs and tail?"
2. Then say, "All right, let's sit down and take another look at Spot. (Remove the front portion of the dog.) What happened? Is he the same whole dog? Is he complete? Let's put back his head. Is he a whole dog now?" Repeat same procedure, substituting the torso and then the tail. Have different children come up and play the leader, repeating the same procedure. Other children can act out whatever they see on the flannel board (head and tail.)
3. "How many parts does Spot have?" Say, "Show me where he begins. Where is his middle? His end? If I take away part of Spot will he be a whole dog? Can you think of anything else that has a beginning, middle and end? Can you show us what it is? I'm going to show you something that has a beginning, a middle, and an end. It is called a story."
4. Set up three chairs at the front of the room, each separated by a table which represents a wall. Tell the children that there are five characters: a mother, a father, and three children.
5. Tell a short story about three children who are sent to their rooms by their parents because they broke a piece of furniture or an appliance (chair, table, television, light.) Their parents don't know which one of the children actually broke it, so they speak to each child separately in his own bedroom, saying, "All right, who broke the _____?" Each child claims innocence by saying:

   1st child: I don't know.

   2nd child: What difference does it make?

   3rd child: Beats me!

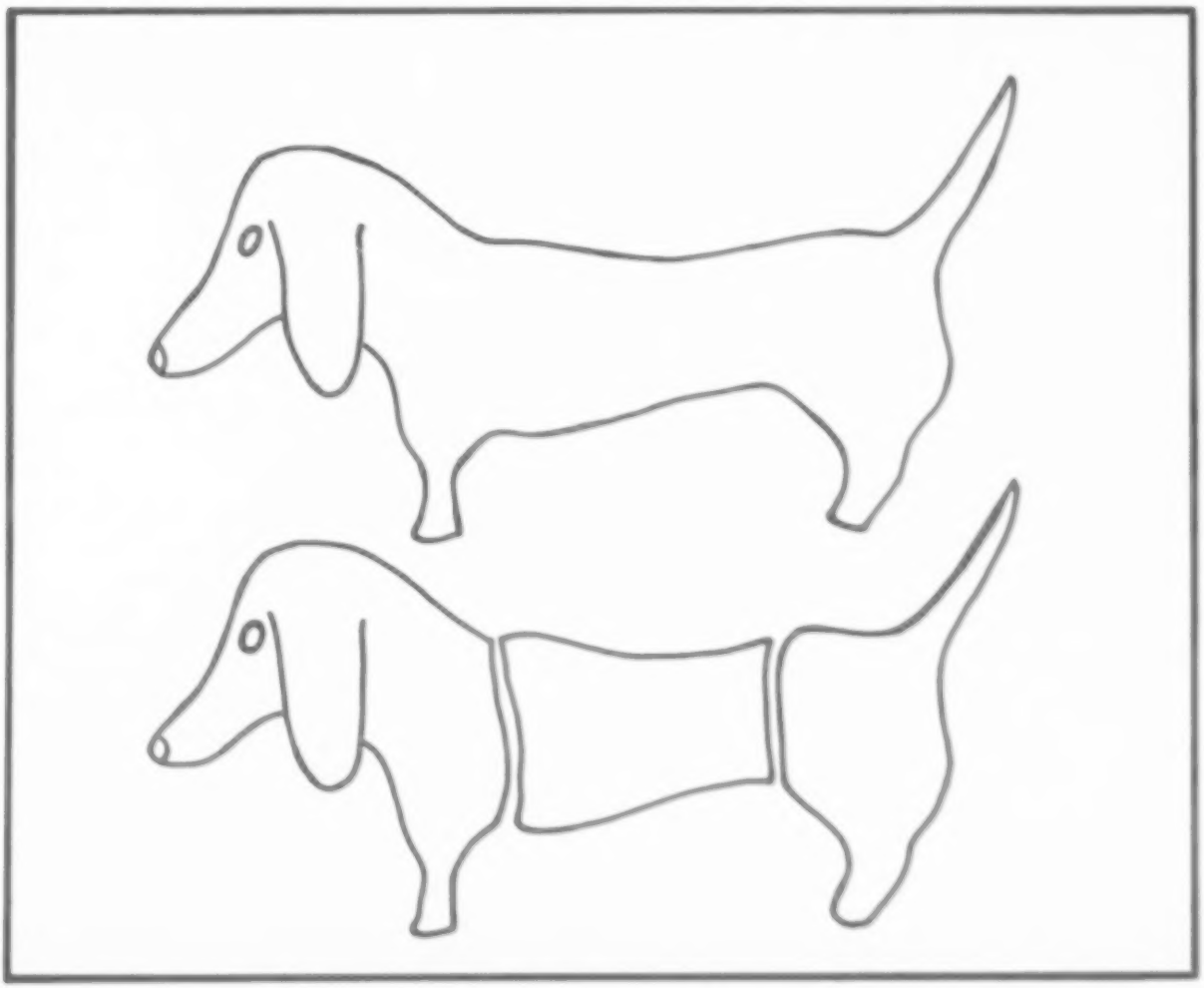
   The parents spank the children and send them to bed.

Have the children relive the story. Let them be the people involved. Place three children in the chairs provided. Two other children become the mother and father. The parents ask the children one by one, and the children repeat their responses.

6. Say, "It's time to say goodbye to our friend Spot. How many parts does he have? Spot will help us remember that a story also has three parts."

FOLLOW-UP ACTIVITIES

1. Say, "Perhaps you can discover some more things that have a beginning, a middle, and an end. Look around your house and street. See how many things you can find. Bring your ideas in with you tomorrow. We can share them."
2. Say, "Everyone must remember that he can say his "one" line only, but he can say it in various ways." (See unit on Voice Flexibility.)
3. At the conclusion of the story, the children describe what happened at the beginning, middle, and end of the story. Also have them tell who was in the story, where the story took place, and why the parents spanked the children.



GUIDE 2: SEQUENTIAL ORDER
Sam

AIMS

To reinforce the specific aims of Storytelling

To help children remember logical sequence of a story

To encourage free expression of personal experiences through identification with the family

MATERIALS

Book: *Sam* by Ann Herbert Scott

(**N.B.** It is strongly suggested that no substitution be made for this story.)

Cardboard dog

MOTIVATION AND PROCEDURE

1. Introduce Sam and show his picture on the cover of the book. Ask the children to describe Sam's mood. Ask why he feels that way – what could have happened to him. Establish that Sam feels very sad. Allow a discussion of Sam and why he looks so sad. Say, "What makes you feel sad?" Discuss the children's experiences.
2. Say, "Let's find out just what made Sam so sad." Read the story, pausing to show the extraordinary illustrations.
3. Discuss what made Sam so sad. "Poor Sam. He was in everybody's way, and nobody wanted him around. Did anything like this ever happen to you? Tell us about it." Discuss the children's experiences.

CULMINATING ACTIVITIES

1. Using the illustrations in the book, have the children retell the story of Sam in proper sequence.
2. Act out the story of Sam and his family.

FOLLOW-UP ACTIVITIES

1. A creative writing lesson could be developed from this story. The children could write about and illustrate the topic, "When I Was Sad."
2. Use the story telling chart to increase comprehension in reading, social studies, and any other appropriate subject areas.

GUIDE 2: SEQUENTIAL ORDER
"The Blob"

AIMS

To help develop a logical sequence of thought and action through the story of "The Blob"

To introduce abstract symbols as characters in a story

MATERIALS

Story: "The Blob" by Shari Lewis and Jacquelyn Reinach in *The Headstart Book of Looking and Listening* (New York: McGraw-Hill, 1966)

Flannel board Ball Square Flannel shapes Triangle Star

MOTIVATION AND PROCEDURE

1. Bounce ball. Ask the children if they'd like to play along. Children stand in a circle and bounce the ball to each other, then hand the ball to each other (clockwise.) Ask, "What shape is the ball? How big is it? How does it feel?" Say, "This time, let's try to be a ball." Repeat same questions as children act out role. (Repeat the same procedure, using the other shapes.)
2. Have children sit. Tell the story of "The Blob," using flannel board and shapes for illustrations. Use paper dog in its parts (beginning, middle, end) at the proper sequence in the story. After completion of the story, one child acts as the narrator and places the shapes on the flannel board in order. Children act out the story. Act as coach saying, "Show us who you are."
3. Ask, "Who do you think the Blob really is? Where are all the possible places that the story could take place? Who was the other Blob?"

FOLLOW-UP ACTIVITIES

After children discuss all the possibilities (e.g., the Blob as a new boy on the block, the other Blob as just another boy; the Blob as a boy and the other Blob as a girl, they fall in love, and so on), have them act out these different situations.

GUIDE 3: ORIGINAL STORY ENDINGS
"The Witch Next Door"

AIMS

To reinforce the concept that a story is not complete without a beginning, a middle and an end.

To further development in creative imagination and storytelling skills by having children provide imaginative endings to a story

MATERIALS

Transparancies of story: "The Witch Next Door" by Norman Bridwell (Scholastic Books)

Overhead projector Cardboard dog

Oaktag dog cut into three parts (See Storytelling, Guide 1)

Chart: Storytelling Helps

MOTIVATION AND PROCEDURE

1. Ask, "Who are your next door neighbors?" Allow several children to respond. Then say, "Do you like them? Why or why not? I have a story about a very unusual neighbor. I am going to tell you the beginning and middle of the story, and this time you are going to make up the ending."
2. Show slides with narration. Stop at the slide in which the witch is casting a spell. Ask, "How many different endings can you think of?" Select a child to keep a count on the board. Have pupil volunteers provide original endings. Comment favorably on originality of endings, stressing that there are no right or wrong endings. Say, "Now we will see how the person who wrote this story wanted it to end." (Show last few slides.)
3. Have children select a fovorite nursery rhyme. Each child makes up his own ending.

FOLLOW-UP ACTIVITIES

1. Use stories from reader, fairy tales, nursery rhymes, and allow children to create original endings.
2. Use social studies content and current events, allowing children to "change history" by providing different and original beginnings, middles, and ends.

GUIDE 3: ORIGINAL STORY ENDINGS
Inkblots

AIMS

To reinforce the specific aims of Storytelling 1, 2, 3

To stimulate creative oral expression

MATERIALS

Cardboard dog and accompanying oaktag cutouts (See Storytelling, Guide 1)

3' x 2½' Inkblot (similar to Rorschach charts)

Large piece of drawing paper Black ink or paint

MOTIVATION AND PROCEDURE

1. Display a large inkblot, and tell the class that it looks like many different things. Have the children study the blot and, one by one, tell what they think it looks like.
2. Select one of the themes or objects mentioned by a pupil, and create a short story involving the selected topic.
3. Have the class retell the story.
4. Optional: The class can first pantomime and then act out the whole story.

CULMINATING ACTIVITIES

1. Divide the class into three groups. Let them make a large inkblot in front of the room.
2. Display the completed inkblot on the blackboard.
3. Have the class study the blot, and once again have each child tell what they think it looks like.
4. Call upon individual students to create brief stories revolving around their own interpretation of the inkblot.
5. After they have heard a few stories, have the class decide upon one or two pantomimes to act out. (See unit on Creative Dramatics and Pantomime.)
6. Have class evaluate the activity.

FOLLOW-UP ACTIVITIES

Have each child make his own inkblot and write (or tell) a short story about it. (Nonreaders can illustrate the beginning, middle, and end of their stories.)

GUIDE 3: ORIGINAL STORY ENDINGS
Play Dough

AIMS

To provide an opportunity for children to write and read their own creative thoughts after expressing them orally

MATERIALS

Play dough or clay

MOTIVATION AND PROCEDURE

1. Show the class a large lump of play dough or clay. Explain to them that they will have the

opportunity to experiment with it and manipulate it into a form of their own. Place clay on three tables. Divide the class around each of the three tables. Invite them to change the original shape of the clay.

2. After completion of the activity, have each group decide what their shape represents and create a story around that form.
3. Explain to each group that they can now write down their own story, pantomime it in front of class, or act it out using dialogue. While the groups are engaged in planning and organizing their activities, act as an assistant to all groups.
4. Invite each group to share its story with the rest of the class in whatever form has been chosen.

FOLLOW-UP ACTIVITIES

1. Submit class stories to school newspapers or grade publications.
2. Use class stories as a basis for spelling, vocabulary, penmanship, reading, and social studies lessons
3. Use other materials, such as abstract murals, collages, finger painting, for more original stories.

GUIDE 3: ORIGINAL STORY ENDINGS
Objects

AIMS

To review, reinforce, and further develop the aims of Storytelling

To develop the children's abilities to create and tell stories, using objects as motivation devices

MATERIALS

Materials from Guide 1

Paper bag containing paper cup, oversized silver foil key, large tissue

A second paper bag with 3 optional objects

MOTIVATION AND PROCEDURE

1. Hold up the paper bag and say, "I am going to tell you a story about some things I have in this paper bag."
2. Tell the following story: Once upon a time, there was a little boy named Billy. One bright spring day, Billy's class went on a trip to the park. After lunch, the teacher told the children they could play in the park, but must not wander away. Billy was not a very good listener, and he wandered off by himself. He looked up and saw the sky; he looked down and saw the grass and the flowers; he looked under the trees and saw the roots of the trees and the leaves that had fallen; he looked over the trees and saw more trees in the distance. (Teacher asks class to pantomime *up, down, over, under* with her.)

As he was walking along, he looked down at the ground and saw a great big silver key. (Remove it from bag.) He walked a little farther and saw a strange looking house. He put the key in the lock, and lo and behold, the door squeaked open. (Pantomime stretching on tip-toe to open door.) Children pantomime stretching and opening door with teacher.

He tip-toed in and looked around. He called, "Hello! Is anybody home?" (Have children repeat in unison, putting hands up to mouth in calling gesture.) What do you think he saw? (Allow children to give several suggestions.) He saw a table, and on the table was the most beautiful cup he had ever seen. (Pull cup from bag.) He walked over to the cup and picked it up and looked at it. It was beautiful. (Children pantomime handling cup and reacting to its beauty.) (Possible suggestion for your comment: "Show us, by the look on your face, just how beautiful you think this cup is to you. Show us how gently you handle the cup so that it won't fall and break.")

As he was handling the cup, he rubbed it, and what do you think happened? (Allow children to supply answer if possible.) Out popped a genie. Billy was so surprised! (Children pantomime rubbing cup and looking surprised.) The genie said, "Because you let me out of the cup, you may wish for anything you like in the whole wide world, and I will grant you your wish." Without thinking twice, Billy wished for what he had always wanted: "I wish for trips, trips all over the world. I wish to go to China, to Africa, to Alaska, everywhere." The genie said, "That's easy. I have a magic carpet here. (Take tissue from bag.) All you have to do is hop on the magic carpet, and say the magic words, 'Up, down, over and under,' and away you will go."

Billy thanked the genie, rolled up the magic carpet, put it under his arm, and left the house, being sure to close the door behind him. (Pantomime closing big, high door.) Billy walked back to the place where he had left his classmates. What do you think happened when he got there? (Listen to a number of suggestions and accept them as possibilities.) The class and the teacher were angry with Billy. They shook their fingers, frowned, and said, "Where have you been? We've been looking all over for you." (You and children pantomime this action and say dialogue.) Billy told them his story. Several children shook their heads and said, "I don't believe you, Billy." But Billy unrolled the magic carpet and said, "Look! I'll prove it to you. Hop on the carpet with me, and I'll say the magic words. Where shall we go first?" (Magic words can come from curriculum areas; e.g., arithmetic, spelling, social studies.)

Ask the children in the class where they would like to go. Then ask them to close their eyes and say the magic words in unison. Say, "All together, go!" Move about the room, holding the tissue high above you. Tell the children to keep their eyes closed and imagine that they are visiting their own special place. Then say, "All right, children, Billy is going to bring us back now. Let's all climb on the carpet and say the magic words together." Children recite the words, and open their eyes as the teacher completes the story, saying, "Billy and his class flew back to the city, over the park, and right into their room at PS_____, and there they are to this very day!" (Tell the children to open their eyes and stretch.)

3. Discuss the story.

   a. Ask, "Is this story real or make-believe? How can you tell? What would have happened if it were a real story and Billy wandered off by himself?"

   b. "Why did Billy have to stretch way up high to open the door?"

   c. Have children retell story, using chart and dog as guides. Ask, "What happens in the beginning? The middle? The end?"

CULMINATING ACTIVITIES

1. Have children create original stories. Display the other paper bag containing three objects, and call on a child to choose one of the objects and tell the beginning of the story. Call on another child to tell the middle part, using a second object. Call on a third child to provide the ending with the last object.
2. Undertake an extension or alternative activity. Ask the children to look around the room and choose three objects. Proceed as in 1.

FOLLOW-UP ACTIVITIES

1. Ask children to bring in three objects and tell their own story with a beginning, a middle, and an end.
2. Use the storytelling dog and the rexographed sheets (Storytelling I) to increase comprehension in all subject areas.
3. Stress sequence of ideas, cause and effect, and organization of thought to encourage greater verbal fluency in all areas.
4. Use objects to make up original stories from readers, social studies curriculum, and other sources.
5. Find further storytelling activities in the Headstart Series, especially in *Looking and Listening*, and *Thinking and Imagining*. (See "The Market Basket," "The Blob," "The Turtle Who Wouldn't Stop Talking.")

SOCIAL INTERACTION AND USAGE

RATIONALE

Introducing children in the elementary grades to standard English usage requires insight and sensitivity on the part of the teacher. If the children speak in nonstandard dialect, the teacher must be careful not to label the children's way of speaking as "wrong". In so doing, the teacher rejects not only the child's language, but also the child himself, his family, and his background.

On the other hand, children must learn standard usage for classroom communication, reading, and eventual social mobility. In addition, children in elementary grades are still in the early stages of language development. A direct teaching program which emphasizes grammar and language structure would be detrimental, inhibiting, and confusing to children at this age. Therefore, the basic aims in the following lesson guides are concerned with stimulating social interaction and conversation. These activities should provide the child with an opportunity to become familiar with and to practice standard English usage without involved, confusing, and artificial explanations of the structure of language.

The secondary aims of these guides are focused on the introduction and use of standard English. Patterning, which teaches grammatical structure in a game-like setting, is the technique used. The conversation activities are structured so that the children practice full sentence responses.

Corrections of individual departures from standard English should not be made during culminating activities. Never interrupt a child's free conversation to make a correction. A preferred technique is

indicated at the end of each lesson guide. Usage errors are noted by the teacher who then reads the errors to the children and asks them to change the sentences into standard English. The corrections are made by the children as a group, with no censure on the part of the teacher. No single child is pointed out as having made an error.

GUIDE 1: THIRD PERSON SINGULAR

AIMS

To interest and motivate the children through the use of language games, conversation, role-playing and listening.

To practice usage of the third person singular, verb-pronoun agreement in the present tense using the verb *to be*, and a variety of action verbs.

To use the living language of the children during role-playing in order to focus their attention on standard usage

MATERIALS

Pictures of people in a variety of occupations

Hand puppets representing community helpers

(All representations of people should show a realistic cross-section of the community.)

Pictures of two child actors

Prepared usage tapes

Tape recorder

MOTIVATION AND PROCEDURE

1. Show the pictures to the children and discuss the role of each person. Through a guided discussion, establish that each of these people had to learn a certain way of speaking. For example, ask, "Why must a fireman and policeman speak clearly? To whom do they speak during their day? Do people ask them questions? Do they often speak on the telephone?" Remember, if a person makes an emergency phone call, the fireman or policeman must listen carefully to get all the information. A telephone operator, too, must speak so that the people can understand her.

2. Show pictures of two child actors from television and point out that they have already learned to speak another way for their roles on TV. Say, "While you are in school, you will be hearing and learning this other way. The books you will read will be written this way. Today we are going to practice this way of speaking."

   NOTE: A highly stimulating motivation would be visits from members of the community who are employed in a variety of occupations and who use standard speech. They can discuss with the children the importance of good speech.

3. "When we play a game what do we need so that everyone knows how to play?" Encourage and establish that there are rules. Introduce the game, What Does He Do? (See Rules below.)

4. Rules for What Does He Do. Seat a player in front of the room facing the class. Select a puppet or a picture and hold it behind the player's back. Have the player ask, "*Is* the puppet (or picture) a man or a lady?" A class member responds, "It *is* a ____." the player asks, "What does he(she) do?" A member of class gives a clue, such as, "He delivers the mail." The player may then ask, "Is he the mailman?" Another child answers with "Yes, he *is* (or he's) the mailman." Continue with all of the puppets and pictures, reinforcing usage of the third person singular and verb-pronoun agreement in the present tense.

CULMINATING ACTIVITIES

1. Through a discussion of what the children would like to find out about these people, motivate role-playing and free conversation between the child and the doctor, policeman, bus driver, storekeeper, nurse, dentist, other community helpers, or people in other jobs and vocations.
2. At the end of the activity, praise the participants, saying, "You really sounded like the postman!" Continue with appropriate praise.
3. During the role-playing activity, write down usage errors you hear. Explain that while you were listening to their conversations you wrote down some of the sentences which they said. Say, "I'm going to read some of your sentences to you. Let's change them to our other way of speaking. Practicing this other way of speaking is a lot of fun. We're going to have lots of lessons like this. To help you remember what we learned today, I'm going to leave you a tape for your listening corner." Play the first sample on the tape to orient the children to its use.

FOLLOW-UP ACTIVITIES

1. Utilize the tape for listening and speaking activities. The tape can be used by a few children in the listening corner, or the entire class may participate.
2. Reinforce standard usage and refer to it during all classroom activities.
3. Refer to the Bureau of Curriculum Development's *Handbook(s) for Language Arts: Pre-Kindergarten-Grade 2; Grades Three and Four* for exercises in standard English usage.

GUIDE 2: ESTABLISHMENT OF RULES

AIMS

To stimulate conversation and to establish the necessary rules

To reinforce the use of standard English

MATERIALS

Tape recorder	Prepared tapes of good and poor conversation
Voice chart	One blindfold

Laundry bag labeled Conversation Bag (suggested contents: sponge, necklace, doll, soldier, baseball cards, Batman, marbles, jacks, yo-yo, pipe, spoon, toothbrush, key, sunglasses, belt, etc.)

MOTIVATION AND PROCEDURE

1. Recall role-playing experiences, and establish that when several people are talking, it is a conversation. Write the word *conversation* on the board, and refer to the voice chart which should be on display.

2. Say, "Get ready for listening because you're going to hear some conversations on the tape recorder. The tapes will help us to make up some rules for conversation."
3. Say, "I'm going to give you the *first* rule: *Listen to and look at the person who's speaking.* You'll have to make up the rest of the rules."
4. Play the following conversation tapes. When each is finished, elicit a rule. A chart, Rules for Conversation, may be made for future use. (Each conversation illustrates one aspect of poor conversation; the rules will thus be easy to elicit.)
   a. Two adults speak, one shouts and the other says, "Don't shout! I'm sitting right next to you." Rule: *Use a conversational voice.*
   b. One person mumbles, and the other says, "What did you say? I can't understand you." Rule: *Speak clearly; don't mumble.*
   c. Several adults attempt to converse. One speaks and is interrupted. He says, "Let me finish!" He continues, and a third person interrupts. Again he says, "Let me finish!" The third person keeps on talking. The first joins in, and there is a jumble of conversation. Rule: *Don't interrupt; let everyone have a chance.*
   d. One person speaks; the other merely says, "M-hum, m-mmm, uh-huh." The first person says, "Haven't you got anything to say?" Rule: *Each person should contribute to a conversation.*
   e. Two people speak; a third person interjects irrelevant comments. Rule: *Be sure that you are all talking about the same thing.*
5. Play the tape which illustrates good conversation habits – the tape in which three adults speak and follow all of the rules noted.

CULMINATING ACTIVITIES

1. Introduce the conversation bag and blindfold. Illustrate this activity at first with a blindfolded child, affording him the opportunity to set the examples of giving clues and conversational patterns. Assign one rule to each section or row of pupils who will evaluate the child's conversation in terms of their rule. One child is to be blindfolded. Another child is his partner. Both come to the grab bag. The blindfolded child selects an object; he feels it and guesses what the object is. If he cannot guess correctly, his partner gives him clues. When the object has been identified, the blindfold is removed and a conversation about the object – its color, its size, its purpose – ensues. Allow each section or row to evaluate the activity according to the rules for conversation.
2. During the culminating activity write down the usage errors made by the children. Praise the activity, saying, "Those were wonderful conversations. Most of you followed the rules we just learned, and you listened well, so you were able to help each other. But some of us still need practice on ____ (indicate Rule which affords more practice time).What I really liked was that many of you remembered to use your other way of talking, but some of you forgot. I am going to read some sentences I heard today. Let's see if you can change them into our other way of speaking."

FOLLOW-UP ACTIVITIES

1. Continue to use the prepared tapes, reinforcing what has already been taught.
2. Reinforce the Rules for Conversation during class discussions and small-group activities.

GUIDE 3: CONVERSATION ACTIVITIES
Introductions and Descriptions

AIMS

To strengthen the use of standard dialect through conversational activities involving introductions and descriptions.

To place special emphasis on the use of the verb *to be*

MATERIALS

Chart: Rules for Conversation

Poem: "Doorbells" from *The Pointed People* by Rachel Field (New York: Macmillan, 1930)

MOTIVATION AND PROCEDURE

1. Review the rules of conversation learned in the last lesson guide, referring to the chart.
2. Say, "Today we'll have fun talking about ourselves and the things around us. We're going to pretend to meet new people. Let's start pretending right now. Listen while I read this poem. It's all about new people coming to visit." Read the poem.
3. Briefly discuss the poem, encouraging descriptions of some of the people who came to the door. Involve the children in a discussion of the people who come to their door.
4. Then, have pupils practice introducing themselves. Say, "Introduce yourself. Pretend that your mother is busy in the kitchen, and the doorbell rings. She asks you to answer it and you do so. There is a lady standing there who says, 'Hello, I'm Mrs. Jones. Who are you?' What would you say?" Encourage the response, 'I'm Joey. How do you do?" (Define this to the class as *introducing yourself.*) "The lady asks, 'Where is your mother?' What would you say?" Encourage: She's in the kitchen. Ask the class if that is correct? (Accept the reply, 'She's or She *is*. . .). Have several children role-play similar situations, using the same structured pattern. Change the people who come to the door as suggested by the children in item 2. Again reinforce the idea that this is introducing yourself.
5. Have the class practice making introductions. Say, "This time, let's pretend that your friend comes to call for you. Your mother doesn't know your friend, so you will have to introduce your friend to your mother." Structure the situation as follows, having the child answer the door and greet his friend.

Child: I'm all ready to go, but first I want you to meet my mother. Mother, this is Mary. Mary, this is my mother, Mrs. Witherspoon.

Mary: Hello, Mrs. Witherspoon. It's nice to meet you.

Mother: Hello, Mary. Where are you children going?

Child: We're going to the playground. I'll be back at suppertime.

Mother: Have a good time. Goodbye!

Children: 'Bye!

Continue with similar situations, using the suggested structure so that contracted forms of the verb *to be* are used in the "special" way of talking.

6. Initiate discussions and descriptions. Say to class, "This time someone is coming to your door with a problem. Let's see if we can help."

   a. Say, "Here is the first problem. Your friend rings the doorbell. You answer the door and say:

   Pupil: Hello, Paul, what's the matter?

   Friend: Hi! Where's my library book? I've got to return it today!

   Pupil: Oh, it's in school. I'm sorry.

   Friend: What'll I do? They'll make me pay the overdue fine.

   Pupil: Don't worry. I'll pay it because it's my fault. I'll give you the book tomorrow."

   b. Present problem two. Say, "Now someone is at your door with a new kind of problem. A child rings the doorbell. You answer the door and say:

   Pupil: Hi, what's the matter?

   Child: Hi, I'm Wayne, and I need your help. I've lost my puppy.

   Pupil: Oh, that's too bad. What does he look like?

   Child: He's very little with brown and white spots. One ear and one eye are all brown, and his name's Harry. I'm ringing all the doorbells in this building trying to find Harry. Have you seen him?

   Pupil: No, I haven't, but I'll help you ring doorbells. Let's go."

   Continue with the above activity, adding several children who will then have a chance to make introductions and describe the problem.

7. As in previous lessons, write down the usage errors made by the children. Read them, asking the children to change them into their "special" way of speaking.

FOLLOW-UP ACTIVITIES

1. Continue to use the usage tapes for listening and speaking activities.
2. Practice forms of the verb *to be*, as in the examples given.

   Examples:

I'*m* Maria.	Deborah'*s* absent.
You'*re* Tyrone.	She'*s* not in school.
He'*s* Billy.	You'*re* children.
She'*s* Carla.	You'*re* in your seats.
We'*re* children.	John'*s* in the library.
We'*re* in Class 2-301.	He'*s* not here.
We'*re* standing in the front of the room.	The book'*s* on the table.
They'*re* standing in the back.	It'*s* long and red.

3. Riddle games are excellent for reinforcing usage; e.g., "I see something round. It's red. It's in the back of the room. What is it?"

GUIDE 3: CONVERSATION ACTIVITIES
The Telephone

AIMS

To introduce the children to the telephone

To provide opportunities for effective use of the telephone

MATERIALS

Chart: Rules for Conversation

Teletrainer equipment and related materials provided by the Telephone Company

MOTIVATION AND PROCEDURE

1. Say, "Last time we had conversations with people who came to our door. Suppose, though, that you wanted to talk to somebody who couldn't come to your door. How would you do it?" Elicit the response, "Call him on the telephone."
2. Briefly review the Rules for Conversation, emphasizing that even on the telephone most of these rules must be followed. Say, "Which one don't we need for the telephone?" Encourage the reply, "We cannot look at the person when we're talking on the telephone."
3. Initiate a discussion with the children about times when they used the telephone; that is, to whom they spoke and how they took messages. Establish the idea that in order to take messages, it is helpful to have paper and a pencil available. Place these items next to the telephone.
4. Have class practice child-child conversations, according to the samples suggested here.
   a. Call a friend in your class who's been absent for a few days because of illness. Find out how he is feeling and tell him what's happening at school. Perhaps you can tell him about the homework.
   b. Call a friend and invite him to your birthday party. Be sure to give him all the necessary information -- the day, the time, the address.

   Evaluate conversations in terms of Rules for Conversation, supplying the necessary information. Continue with two or three role-playing telephone conversations as suggested by the children.
5. Then have class practice child-adult conversations. Begin with a discussion of the children's experiences with emergency calls. Show the children how to dial 911 or O (operator) for such calls. Have class practice placing calls, using the following sample situations.
   a. Dial 911 for the police. Tell them that your little brother didn't come home from school yet. Your mother is working, and she won't be home for a while. Be sure to describe your brother, and give your name and address.

b. Dial 911 to report a fire in your kitchen. Be sure to give your name, address and apartment number. Be sure that the operator tells the caller to leave the house immediately and wait outside the building for the fire department.

c. You're at your friend's house. Her mother has invited you to stay for supper. Call your mother for permission.

d. The phone rings. It's your mother's friend, and she wants to talk to her. Your mother is not home, so you must take the message. Write down the lady's name and her telephone number. Tell her when you think your mother will be home.

e. Call the dentist to change an appointment to another day and time. Be sure to write down the new appointment.

Evaluate as above.

6. Finally, have class practice adult - adult conversations. Use the situations noted here.

   a. You are Mrs. McNeil calling the storekeeper to order groceries. The storekeeper will have to make a list so that he doesn't forget anything. Ask him to deliver the order. Be sure he has the correct name, address and apartment number.

   b. You are Mr. Banks calling Mr. Rivers, but you don't get Mr. Rivers. You reach a wrong number and so must apologize. You might want to call the operator to receive credit for a wrong number.

   c. You are Mrs. Smalls, and your baby is sick. Call the doctor and tell him what's the matter with the baby. Ask him what you should do.

   d. You are Mrs. Smith. Call your friend, Mrs. Glass, and tell her all about your new dress, your new hat and your new shoes.

   e. Call the building superintendent to complain that your apartment is very cold. Explain that there's no heat or hot water.

   Again, evaluate in terms of the Rules for Conversation and the "special" way of speaking.

7. As in previous lessons, note the usage errors made by the children. Read them, asking the class to change them to the "special" way of talking.

FOLLOW-UP ACTIVITIES

1. Continue to use the usage tapes for listening and speaking activities.
2. Instruct the children in correct dialing. Enforce the idea that they should all know their full name, phone number, and address, including apartment number.
3. See New York Telephone's *Teletrainer Teacher's Manual* for additional suggestions. Also see their filmstrip catalogue.

GUIDE 3: CONVERSATION ACTIVITIES
The Five Senses

AIMS

To further develop social interaction and conversation through discussion of, and activities involving, the five senses.

MATERIALS

Chart: Rules for Conversation A blindfold

Five shoeboxes labeled See, Hear, Smell, Taste, Touch; each with objects to stimulate a particular sense

MOTIVATION AND PROCEDURE

1. Briefly review the Rules for Conversation and use of our "special" way of speaking.
2. Say, "Today we're going to use our special way of speaking for something very different. It's something that we all have. In fact, we each have five of them. They are called senses. Do any of you know what the senses are?" (Elicit from the children what they already know about the senses.) Say, "I have some things that will help us to learn what our senses can do." (Present the five shoe boxes. Have the children read the labels on the boxes and name the part or parts of the body used for each of the senses.)
3. Mention that we need all of our senses to help us learn about the world around us. Conduct a brief discussion of how we use the senses in our daily activities.
4. Say, "Let's find out how well you can use each of your senses. We are going to talk about the things we see, hear, smell, taste and touch. Remember the Rules for Conversation and our other way of speaking."
   a. Explore the sense of *smell* with the class. Invite one child to the smell box, first blindfolding him. Have him select one item and smell it, saying, "It smells like an orange. It makes me think of . . . . (eating, breakfast, the color)." Accept whatever the child says. Be sure that this pattern is used: "It smells like____. It makes me think of____." Continue as above, selecting different children to smell and discuss all of the items in the smell box, which should include: an orange, coffee, perfume, an onion, peppermint, rubbing alcohol, camphor.
   b. Explore the sense of *hearing* with the class. Have the children discuss what they hear. Recall the children's experiences from the lessons in Listening, emphasizing that they must pay attention and listen. Produce the sound of each item behind the desk. Call on individual children to respond, using this pattern: "It sounds like____. It makes me think of ____." Use these objects: cellophane paper, deck of cards, coins in a change purse, bicycle bell or horn, music box, harmonica, egg beater.

c. Explore the sense of *touch* with the class. Have the children discuss the different things they touch during the day. Following the procedure outlined in 4a, establish this pattern: "It feels like ____. It makes me think of ____." The items in the box should include buttons, zipper, sandpaper, feather, cotton, play-dough, marble, rhythm instrument triangle, pencil, ball.

d. Explore the sense of *sight* with the class. Have the children turn their heads to remind them of how much they can see just by looking about them. Call on individual children to respond to the items in the box. Establish this pattern: "It looks like ____. It makes me think of ____." Include these objects: an ink blot, a coaster, a seashell, a tongue depressor, an empty tin can without a label, an envelope, a skate key.

e. Explore the sense of *taste* with the class. Have the children discuss the way things taste. Elicit several adjectives, such as sweet, bitter, sour, salty, bland. Proceed as in 4a and 4c, establishing this pattern: "It tastes like_____. It's_____(bitter, sweet, sour, plain, salty). It makes me think of ——." Include these items: sugar, salt, chocolate, potato chips, dry cereal, cracker jacks, lemon, cough drop.

CULMINATING ACTIVITIES

Use the five senses in free conversation, based on the children's experiences. Encourage them to include as many of the senses as possible; e.g., to say, "Last year I went to the hospital to have my tonsils taken out. The hospital looked like a very big bathroom. It smelled like medicine all the time. The food tasted okay. The bed felt hard. I heard bells ringing, doctors talking, nurses running down the hall, and some children crying." Continue using other experiences of the children, such as class trips, family outings, the first day at school. Encourage use of the past tense. Keep a record of the children's errors in usage during free conversation. As in previous lessons, have the children change the sentences into standard speech.

FOLLOW-UP ACTIVITIES

1. Compile books about each of the senses, illustrated by the children and using the patterned sentences from this lesson.
2. Focus the children's attention on the five senses in lessons on science, social studies, art, music, discussions of neighborhood walks.
3. Continue to utilize the usage tapes for listening and speaking activities.
4. Continue to use the "sense boxes," encouraging the children to decorate them and bring in suitable items for each box.

GUIDE 3: CONVERSATION ACTIVITIES
Solving Problems

AIMS

To use puppetry as a stimulating device

To encourage the children to settle controversial issues amicably through conversation

MATERIALS

Story: "No Fighting" from Bank Street Basal Reader, *Uptown, Downtown* (New York: Macmillan)

Chart: Rules for Conversation

Puppets: 2 boys, mother, father, sister, grandmother

MOTIVATION AND PROCEDURE

1. Briefly review the rules for conversation.
2. Introduce the puppets. (Explain how puppets can be used.) Say, "In a few minutes, we're going to have a puppet show, and the puppets will be two brothers, Billy and Victor, who are always fighting, mother, father, sister, and grandmother."
3. "Have you ever had a conversation with your brother or sister which turned into a fight?" Discuss with the children.
4. Read the story, or play it on tape while manipulating the puppets.
5. Children are selected for each part. Narrate the story, allowing the children to verbalize the appropriate dialogue.
6. Change the cast several times, eliminating the narrative part. Encourage the children to add words of their own, recalling their experiences while acting out a story.
7. Discuss with the children how the fight in the story could have been avoided. Act out alternate solutions, using the puppets.
8. Refer to the children's experiences with fighting, as elicited in item 3. Using the puppets, choose one child's story, and act it out as he related it. Discuss how else the problem could have been handled. Act out the alternate solution as suggested by the class, again using the puppets. Evaluate, and if time permits, choose another child's story and proceed as indicated here.
9. As in previous lessons, note the usage errors. Read these sentences, asking the class to change them into "special" speech.

FOLLOW-UP ACTIVITIES

1. Continue to use the usage tapes for listening and speaking activities.
2. Discuss and act out ways of solving problems in school, on the playground, at home, in the schoolyard. Encourage children to make appropriate puppets for use in the above situations.

GUIDE 3: CONVERSATION ACTIVITIES
Solving Problems and Drawing Conclusions

AIMS

To enjoy conversations about ridiculous situations

To develop skill in problem-solving and in drawing logical conclusions

MATERIALS

Story: "The Lady from Philadelphia" adapted from *The Peterkin Papers* by Lucretia P. Hale (New York: Dover, 1960)

Chart: Rules for Conversation

MOTIVATION AND PROCEDURE

1. Briefly review the rules for conversation.
2. Recall the story, "No Fighting." "Why were Billy and Victor having such a problem at the dinner table? Who finally settled the problem? That was a story about a real family with real problems and how they solved their problems."
3. Continue, saying, "Today our story is about a silly family that is not real and about their silly problems. We'll have to help them because they're so silly that they can't even solve their own problems. Listen to what happened to them."
4. Tell the story "The Lady from Philadelphia:"

   One morning the silly family sat down for breakfast. Mother poured Father a nice hot cup of coffee. "Oh, thank you," he said, "I love my coffee in the morning. All it needs is some sugar to make it sweet." Father reached across the table for the sugar bowl. Because he was silly and wasn't looking, he took the salt by mistake. "That's funny," he said. "Mother put the sugar in a new shaker." He poured the salt into his coffee. "Now, a little bit of milk, and it'll taste just right." Father poured in the milk and stirred his coffee. He took a great big sip and said, "Ugh! This tastes terrible!" He looked over at Mother and said, "What kind of sugar is this?" "Oh, silly," said Mother. "That's not sugar at all. It's salt." "Oh, what shall I do?" he cried. "I can't drink this coffee. It's too bitter." Mother's face brightened. "Oh, I know," she said. "All you have to do is add a lot of sugar, and then you won't be able to taste the salt." "Oh, how smart you are," said Father. "Why didn't I think of that?" And so, Father reached across the table again, making sure that he looked, and this time he picked up the sugar bowl, not the salt shaker. He added four teaspoonsful of sugar and stirred it up. He couldn't wait to taste it. He lifted the cup to his mouth and again took a big sip and said, "Ugh! It still tastes terrible." "I know, Father," said his daughter, "Why don't you add this?" She ran to the refrigerator and brought back a jar of strawberry jam. "I know this will make your coffee sweet." "Very smart, daughter," said Father. "I'll try it." And so, Father added three tablespoonsful of strawberry jam and stirred it up. He

lifted the cup to his mouth, again took a sip and said, "Oh, no, it's worse than ever. It's bitter and it's sweet and it's lumpy besides. What shall I do?" "I know, Daddy," said his son. "There's only one thing we can do. We'll have to call her. We'll have to call the Lady from Philadelphia." "All right, son," said Father. "We'll call the Lady from Philadelphia." And so Father went to the telephone and called the Lady from Philadelphia who said she would come right away. And, sure enough, in a very short time she was at the front door.

Father brought her into the kitchen and explained the problem. "We don't know what to do," he said. "We tried sugar and we tried jam. Neither of them worked, and it's getting late. I have to go to work, and the children have to go to school. Can you please help us?"

The Lady from Philadelphia looked at Father, looked at Mother, looked at the children, and smiled in her nicest way. She said, "Of course I can help you. There is only one thing to do. You will simply have to throw away *that* coffee and pour yourself a new cup." The whole family sighed with relief and said, "Oh, thank you, dear Lady from Philadelphia. How could we ever solve our problems without you?"

"Oh, you're welcome," said the Lady from Philadelphia. "Call me anytime. I always like to help."

Discuss the story recalling the family's silly solutions to the problem and the Lady from Philadelphia's sensible solution. Tell the children that they are going to make up their own silly situations. They will make up silly solutions, and finally they'll have to call the Lady from Philadelphia who will have the only sensible solution.

CULMINATING ACTIVITIES

1. Have class engage in free conversation and role-playing of ridiculous situations. For practice, the children can reenact the original story. Evaluate in terms of Rules for Conversation, acting out a story in the "special" way of talking. Give suggestions for additional problems to be solved by the Lady from Philadelphia, such as this:

   A boy comes to school wearing his tie backwards. Encourage silly solutions from the children. Then choose one child to be the Lady from Philadelphia who offers the sensible solution. Role-play the situation and evaluate.

2. Proceed as above, using the following situations:

   a. The teacher is playing a record and wishes to know its title. She runs in circles around the phonograph to read the label. Solution: Stop the record.

   b. The windows are open in your house, and everyone is very cold. Mother tells you to put on a sweater, then a coat, then a scarf, then a hat, then gloves. Solution: Close the windows.

   c. You live on the fourth floor. Your bathtub is overflowing, and your whole house is getting wet. People come from the third, second, and first floors to complain because they're getting wet, too. Solution: Turn off the faucets.

3. As in previous lessons, write down usage errors during the culminating activities. Read the sentences, and ask the class to change the errors into their "special" speech.

FOLLOW-UP ACTIVITIES

1. Continue to use the usage tapes for listening and speaking activities.
2. Have children make up their own problems with silly and sensible solutions.
3. To inject some humor into other classroom activities, let individual children be the Lady from Philadelphia offering solutions in math, science, classroom discipline, and other appropriate areas.

GUIDE 3: CONVERSATION ACTIVITIES
The Subjunctive Mood

AIMS

To extend children's imaginations through the expression of wishes

To place special emphasis on the subjunctive mood

To stimulate conversation

MATERIALS

Chart: Rules for Conversation

Book: *Whistle for Willie* by Ezra Jack Keats (New York: Viking, 1964)

Film: *Whistle for Willie*, narrated by Douglas O'Connor. 16mm sound-color; produced by Bank Street Communications Laboratory, distributed by McGraw-Hill

MOTIVATION AND PROCEDURE

1. Show the film (highly desirable), or read the story if the film is not available.
2. Discuss the story. Ask pertinent questions, such as, "Where did Peter get the idea that it would be fun to whistle? What happened when he tried? What did he do to try harder? How did Peter finally learn?"
3. Say, "Let's talk about our wishes. Remember the rules for conversation. We'll start with Peter's wish: 'I wish I could whistle so that I could fool Willie.' Peter wished he could do something. Tell us what you wish you could do." Elicit wishes from the children using this pattern: "I wish I could ____ so that ____." E.g., "I wish I could *fly* so that *I could go down South whenever I wanted to.*"
4. Say, "Now let's talk about wishes for something we would like to *have*." Supply an example, and establish the pattern: "I wish I had my own school bus so that I could take all of you on a trip every week." Again, gather the children's wishes, using the same pattern. Encourage a variety of responses.
5. Finally say, "This time we'll wish for something we'd like to *be*." Provide an example: "I wish I were a fireman so that I could ride in the big hook and ladder fire truck." Follow this form in eliciting the children's wishes.

CULMINATING ACTIVITIES

Allow several children to pantomime their wish, followed by a class discussion and free conversation about the wishes pantomimed. As in previous lessons, write down the usage errors made by the children. Read the sentences and ask the class to change them into standard speech.

FOLLOW-UP ACTIVITIES

1. Continue to use the usage tapes in listening and speaking activities.
2. Read the story, "The Three Wishes," for discussion and dramatization.
3. Relate the theme of wishes to other curriculum areas; e.g., creative writing, art. There are many suitable poems and songs about wishes that would serve as excellent motivation for further lessons.

GUIDE 4: SHARING IDEAS AND FEELINGS

AIMS

To encourage the sharing of ideas and feelings

To write a "Blues" song or poem cooperatively

MATERIALS

Poem: "The Blues"

Chart: Rules for Conversation

Authentic Negro blues music (see Folkways Records, Americana and Jazz Series for suggestions)

Phonograph

MOTIVATION AND PROCEDURE

1. Play the selected recording first for listening only. Discuss the kinds of feelings the children had as they listened to the wailing sounds of the clarinet or trumpet. Play the record again, having the children move to show their feelings. Allow for free improvisation and dancing.
2. Establish that the record made them feel a little sad or gloomy. A child may provide the word *blue*; otherwise give the word as a synonym for *sad* or *gloomy*.
3. Say, "Sometimes people feel so blue that they write a poem, a song or some music. The type of music you just heard is called "the blues." There's a very famous writer named Langston Hughes who wrote a poem called "The Blues." Listen while I read it to you."

When the shoe strings break
On *both* your shoes
And you're in a hurry –
That's the blues

When you go to buy a candy bar
And you've lost the dime you had –
Slipped through a hole in your pocket somewhere –
That's the blues, too, and bad!

4. Discuss the poem. Ask, "What made this child feel so blue? Did he find his dime? Did he get his candy? Then he's still blue; he has the blues."
5. Say, "Let's share with each other the things that make us feel blue. Who'd like to tell us about a time when he had the blues?" Elicit several ideas from the children and write them on the blackboard.

CULMINATING ACTIVITIES

Say, "Look at all the blues we have. We can write our own poem about the blues. Let's try." Help the children construct four-line stanzas, the last line saying, "That's the blues." For example:

When your mother didn't sign the paper
And you can't go on the trip
And everyone else is going –
That's the blues.

After helping the children to construct their own poems, have children write them down so that eventually a book may be made with a blues poem for each child in the class.

N.B. Because of the nature of this lesson, it is not suggested that you note usage errors, nor is provision made for group correction at the end. The language of the blues is frequently nonstandard dialect.

FOLLOW-UP ACTIVITIES

1. See Culminating Activity and continue writing blues poems with the children.
2. Have each child tape record his own poem and then correlate it with the book so that both book and tape represent the entire class.
3. Provide further ideas through the book, *Black Misery* by Langston Hughes (New York: Paul S. Eriksson, 1969).

SPEECH SOUNDS

RATIONALE

The initial aim of the Speech Sounds Lesson Guides is to familiarize the children with the correct production of the particular sound under study. The guides take into consideration that the lessons will be presented to a full classroom of children, rather than to a small group, which:

Influences the format of presentation

Provides for a constant reappraisal of the group's response

Provides or suggests activities which can involve the whole class, small groups, or individuals, with peer observation and evaluation

Provides a variety of procedural steps designed to meet most levels of response in the elementary school classroom.

It is important to recognize that most of our elementary school children are oriented in terms of the alphabetical letter; the phonetic element is not usually an automatic response. To effectively accomplish the objective of these lessons, teachers should be aware of the children's alphabetical orientation and use it as a reference point, rather than a focal point when presenting lessons on speech sounds. Consequently, it is important for the teacher to repeatedly reinforce the distinction between the *name* and the *sound* of each letter.

It is suggested that a review of the lesson guides on the speech mechanism precede the study of speech sounds. The lesson on the speech mechanism contributes to building a child's awareness of self. This awareness is strengthened by the conscious and successful manipulation of his environment, including his own body in this instance, his speech organs.

The lesson guides are structured so that teachers have the opportunity to add elements which will produce a truly creative phonics program. A total multisensory approach will insure the correct production of each sound. The guides are unique because they outline procedures which include:

Auditory discrimination and imitation as the most desirable and effective ways to present new sounds.

Multisensory awareness

Constant reappraisal of group and individual response

Reinforcement of each sound in a functional, meaningful setting which encourages the use of each sound in connected speech.

GUIDE 1A: THE SOUND OF P *(for the Lower Grades)*

AIMS

To familiarize the children with the sound of *p* in the initial position

To use the sound in words, sentences, and connected speech

MATERIALS

Letter *p* cutouts for each child

Realia or pictures of: piggy bank, pair of pants, paint set, pencil, pad of paper, potholders, party dress

MOTIVATION AND PROCEDURE

1. Show the class a piggy bank, and begin a discussion about it, based on these questions:

   Does anyone know what this is?

   What do we put inside the bank?

   Have you ever had a piggy bank?

   Did you save any money?

   What did you do with the money?

2. Develop spontaneous discussion, letting children tell about their piggy banks and other ways they might have saved money. Conclude the discussion by saying that you know a story about a girl and her piggy bank.

   "A GIRL NAMED PATTY"

   Once there was a girl named Patty. Patty saved all her pennies in a piggy bank. When the piggy bank was full, she took it to the store to buy some presents for her family. This is what she bought. (Display: pair of pants, potholders, pad of paper, pencil, paint set, and party dress.) When she got home, she put on her party dress and gave out her presents.

   Which of the presents do you think Patty bought for her father?

   What did she buy for her brother?

   What did she buy for her mother?

   What did she buy for her sister?

3. Ask, "What sound is at the beginning of Patty's name? Were there any other words in the story that have this sound? The sound of *p* is called the puffing sound. Let's make the sound together. Put your lips together, and let a little puff of air come out."

4. *Auditory discrimination:* Distribute the letter *p* cutouts to each child. Say, "In our story, Patty bought presents that began only with the sound of *p*. I will tell you about other things that were in the store. Hold up your letter *p* if I say the word of something that begins with the sound of *p*, so that Patty can buy it for a present – pool, pipe, paste, cat, doll, pin, wagon, book, pumpkin, perfume, box." (Additional words with initial sound of *p*: pictures, peppermint, pens, peanuts, popcorn, potatoes, peach, pie, pizza, pickle, pineapple, postcard.)

5. *Role-playing:* Choose children to be Patty's family. Select a child to be Patty. Have her take all of the "presents" and give one to each member of her family. This dialogue is suggested:

   Patty: Father, here is a pair of pants for you.

   Father: Thank you, Patty, for my new pants.

   (The same procedure is followed for each member of the family.)

6. *Choral Speaking:* Say, "Now we have seen what Patty bought with the money that she saved. Can you tell us some of the things you would buy if you saved ten pennies?" Have the class discuss the topic, Here Is What I Would Buy if I Saved Ten Pennies.

   If I had ten pennies,
   I know what I would buy.
   A pad of paper for Polly,
   A pen or pencil for Paul,
   A bag of popcorn for Peter.
   Will ten pennies buy them all?

The children repeat the poem as the teacher reads it a second time. The third, fourth, and fifth lines of the poem may be assigned to individual children to learn. The poem is repeated with the entire class saying the first, second, and sixth lines.

CULMINATING ACTIVITY

Group discussion: The theme of the discussion is giving and receiving presents. It may be developed by a discussion of the following questions:

1. How did Patty feel when she gave the presents to her family?
2. Have you ever given a present to anyone?
3. How did it make you feel to give a present?
4. If you had a choice, would you give a present to someone or would you like to receive a present?
5. When you give a present to someone, what do you think he should say?

These questions should be used as discussion guides. Encourage everyone to participate. The class may tell their own experiences with giving and receiving presents. Encourage the children to use a classroom voice in all discussions; however, it should be an informal spontaneous speaking experience (refer to the lessons on Voice).

HOMEWORK

Ask a member of your family what is one present he would like to receive above all others. Mention the present you would like to receive above all others. Encourage the children to tell about the present during their sharing time.

FOLLOW-UP ACTIVITIES

1. Listen to children's reports about presents given or received.
2. From the students' readers develop a chart of words having the sound of *p*.
3. Plan a class party or picnic, stressing the use of words having the sound of *p*; for example, peanuts, popcorn, potato chips, peaches, pie, paper plates, paper cups.

GUIDE 1B: THE SOUND OF P *(for the Upper Grades)*

AIMS

To familiarize the children with the correct production of the sound of *p* in all positions

To use the sound in wo s, sentences, and connected speech

MATERIALS

Mailbox made from carton, covered with colored paper or painted, having a slot in the top

Pictures of a postman, post office; picture postcards of places of interest in New York (Statue of Liberty, U.N., Broadway and Times Square, parks, zoos, beaches, amusement parks)

MOTIVATION AND PROCEDURE

1. Display all of the postcards, and discuss the New York City sights with the children. Distribute the postcards, and have individual children come up to mail their cards. Each child can say, "I'm going to mail this postcard of the Statue of Liberty." A postman is then chosen.
2. Introduce the postman to the children. Discuss who he is and what he does. Tell the children that we're going to learn about the sound *p* which is heard at the beginning of the word *postman*. "Let's practice the sound of *p*. Put your lips together and puff a little." Have the children produce the sound in isolation several times. Stimulate the awareness of a firm lip closure, followed by a puff of air, blowing the lips apart.
3. Discuss the many things the postman delivers, e.g., letters, packages, magazines, parcels, presents. Write the *p* words on the blackboard. Point out that they all begin with the *p* sound. Elicit other related vocabulary: paper, envelope, stamp, pen.
4. Show the picture postcard again and ask the children to tell if they have ever received a postcard, and from whom and where.

CULMINATING ACTIVITIES

Continue the role-playing, mailing and delivering letters and packages. Again, encourage the use of *p* vocabulary words; e.g., "Larry, this envelope has a pretty stamp on it." "What a big package I have for you! Is it a birthday present?"

FOLLOW-UP ACTIVITIES

1. Have the children bring in postcards for discussion and display on the bulletin board.
2. Conduct a lesson on letter writing. Discuss the materials needed: paper, pencil, envelope, stamp. Take a trip to the post office to mail the letters.

GUIDE 2: THE SOUND OF B

AIMS

To familiarize the children with the correct production of the sound of *b* in all positions

To use this sound in words, sentences, and connected speech

MATERIALS

Balloons in the following colors: red, yellow, green, orange, brown, white, black, and blue, or sticks with colored circles to resemble balloons

Blank oaktag with strings for around-the-neck signs

MOTIVATION AND PROCEDURE

1. Ask, "Did you ever lose a balloon? Listen to this story of what happened when Bob lost his balloon." Tell this original story:

THE BLUE BALLOON

Once there was a boy named Bob. One day he saw a man selling balloons. There were many different colored balloons: red ones, yellow ones, green ones, orange ones, brown ones, white ones, and black ones. Bob liked all of these, but he wanted a blue balloon. Bob said to the Balloon Man, "Do you have any blue balloons?"

The Balloon Man answered, "I do have a blue balloon in my pocket, and I will blow it up for you." Bob thanked the Balloon Man and started walking home. Just then a big wind blew the balloon out of Bob's hand. Bob started running after the balloon and saw it blow into the bakery. When Bob got to the bakery he said to the baker, "Mister Baker, have you seen my blue balloon?"

The baker said, "Yes, your blue balloon did blow in here, but it blew away."

Then Bob saw the balloon blow into the butcher shop. He ran after it. "Mr. Butcher, have you seen my blue balloon?"

The butcher said, "Yes, your blue balloon did blow in here, but it blew away."

Suddenly Bob saw the balloon blow into the barber shop. "Mr. Barber, have you seen my blue balloon?"

The barber looked up and said, "Yes, your blue balloon did blow in here, but it blew away."

By this time, Bob was feeling very sad, but then he saw his blue balloon blow into the bank. He was certain that he would catch it this time.

"Mr. Banker, have you seen my blue balloon?"

"Yes," the banker said, "your blue balloon did blow in here, but it blew away."

Bob began to think that he would never see his blue balloon again. He decided to take the bus home. When the bus came, Bob thought that he would ask one more time.

"Mr. Bus Driver, have you seen my blue balloon?"

The bus driver smiled and said, "Yes, Bob, your blue balloon is here." The bus driver handed Bob his blue balloon, and Bob's face broke into a big smile.

2. Discuss the story. (Encourage the use of complete sentences.)
   a. What was the name of the boy in the story?
   b. What did he buy?
   c. Who sold the balloon to Bob?
   d. What happened to the blue balloon?
   e. How did Bob get the blue balloon back?
3. Ask: "Can you remember the places where the blue balloon went?" (Write the names of the places on the blank oaktag signs.) "Is there something that is the same about the names of all of these places? Tell us about the other people in the story whose names have the sound of *b*."
4. *Auditory discriminations:* "Bob's balloon will blow only into a store the name of which has the sound of *b*. I will tell you the names of some stores. Which one could the balloon blow into? Supermarket, beauty parlor, drugstore, toy store, hardware store, butcher shop." Continue with other stores. Stimulate an awareness that the sound of *b* is made with the lips closed, just like *p*, and the speech motor is turned on.
5. Say, "Here are some of the balloons that we can try to sell." Place the different colored balloons in front of the class. "Who can tell us what the balloon man says?" A child is chosen to be the balloon man. He says, "Who will buy my red balloon?" Repeat for yellow, green, orange, brown, white, black, and blue balloons. A child "buys" a balloon by saying, "I will buy your red balloon." Children are chosen to buy the other balloons. Repeat until all children have had a chance to be the balloon man or the buyers.
6. Have the children act out the story of "The Blue Balloon." Name the characters. Give each his sign to wear. Review the action and dialogue. Repeat, if desired, so that all the children have an opportunity to participate.

CULMINATING ACTIVITIES

Class evaluates the dramatization for good techniques of improvisation, creative dramatics, sequential order, audible voices.

Children draw a map of the street, labeling the stores in the story.

HOMEWORK

On a rexographed sheet there are eight balloons. Each balloon has a picture in it. The class is instructed to color only those pictures whose names have the sound of *b*.

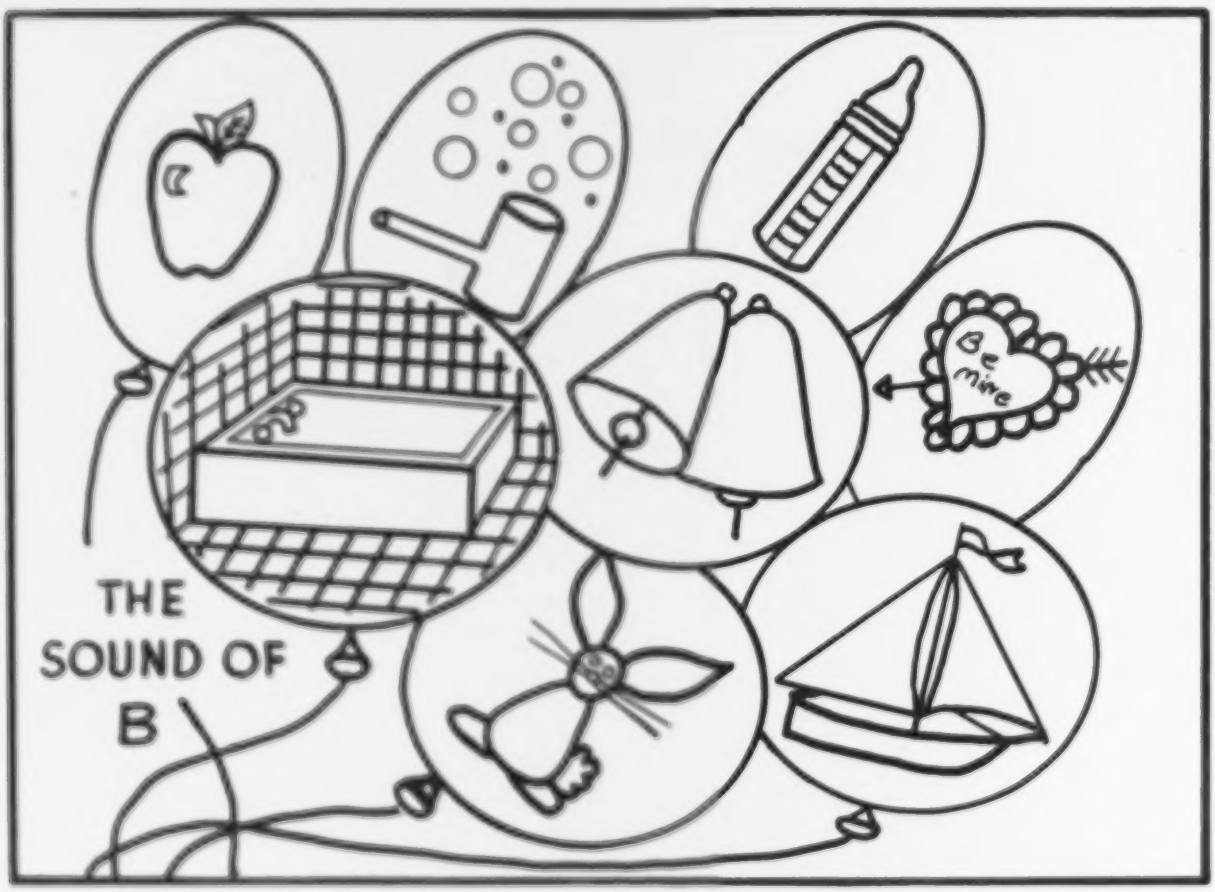
FOLLOW-UP ACTIVITIES

1. The class might enjoy the poem, "Rub-a-dub-dub."

   Rub-a-dub-dub
   Three men in a tub,
   And who do you think they'd be?
   The butcher, the baker, the candlestick maker.
   They all went out to sea.

   Elicit the words that have the sound of *b*, and ask which of the three men were in the story of "The Blue Balloon."

2. Have the children find pictures of other toys that have the sound of *b*. They may be used in a "Toy Chest" bulletin board.



GUIDE 3: THE SOUND OF M

AIMS

To familiarize the children with the correct production of the sound of *m* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Mounted pictures or realia of: milk, malted, milk shake, ham, hamburger, lamb chop, meat loaf, meat balls, mashed potatoes, tomatoes, mushrooms, yams, hominy grits, American cheese, molasses, mustard, muffin, ice cream, melon, watermelon

Large lettered sign: Mamie's Restaurant, waitress's apron, tables, chairs, bow tie for waiter, tablecloths, napkins, plastic utensils, tray, play money

MOTIVATION AND PROCEDURE

1. Enter the room wearing an apron, and set the table. Ask the children where they think we might be going today. "At what kind of place will you see a person setting a table?" Establish with the children that we're going to a restaurant; then hang up the sign, "Mamie's Restaurant."
2. Conduct a brief discussion about children's experiences in restaurants – why it's fun to go, what they've had to eat, why mothers like them.
3. Point out that Mamie has two *m*'s, and that this is the sound that we're going to learn about today. Have the children produce the sound in isolation and say the word, Mamie. Instruct them to close their lips and hum. Tell them that Mamie's Restaurant has such good food that when people come they say, "M-m-m-m, it sure smells good in here!" Have the class say, "M-m-m-m-m."
4. Introduce the food pictures or objects to the class. Ask children to identify each food and call on others to indicate the position of the *m* in the word. Have the class say the word. Place each picture along the board ledge, or place the real objects on a table.
5. Choose children to play the parts of: waiter or waitress, two or three customers to sit at each of two tables. Role-play the restaurant situation. Each child orders two or three items and the waitress selects the pictures or real items and brings them on a tray to the customer. When they're finished, the waitress takes the money for the meal.

   Dialogue possibilities:

   "Do you have a maple walnut milkshake?"

   "May I please have a vanilla malted and a blueberry muffin?"

   "I want meatloaf and mashed potatoes. How much will that be?"

   "That's too much money. I'll have macaroni instead."

   "Miss, may I have some mustard for my ham?"

   "Do you want ice cream or watermelon for dessert?"

   "Thank you very much. Please come to Mamie's again."

Evaluate each performance and correct the production of the *m* sound, if necessary. There should be ample time for a number of role-plays so that every child has an opportunity to participate.

FOLLOW-UP ACTIVITIES

1. Write an experience chart about the visit to Mamie's Restaurant.
2. Have children cut out and mount pictures of their favorite foods. Have them prepare a whole meal, if possible.
3. Prepare breakfast, lunch, and dinner menus for the week, as a class project.
4. Role-play the situation again, using the play money as part of a math lesson.

GUIDE 4: THE SOUND OF F

AIMS

To familiarize the children with the correct production of the sound of *f* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Adaptation of story: "Six Foolish Fishermen," a folktale by Benjamin Elkin

Magic marker Lined paper chart for writing vocabulary words

MOTIVATION AND PROCEDURE

1. Pantomime fishing and ask the children if they can guess what you're doing. Conduct a brief discussion about the children's experiences with fishing and aquariums at home or in school. If children have visited the Coney Island Aquarium, discuss their experiences there.
2. Write the word *fish* on the board, and tell the children that we are going to learn about the first sound in that word. Call upon a child to underline the sound, and have the class say the word in unison. Explain that to make the *f* sound you must gently bite your lower lip and blow. Have individual children make the sound in isolation and say the word *fish*.
3. Question the children to stimulate vocabulary words containing the sound *f*; e.g. "Pretend that you're going fishing and will be gone all day. Before you go, you should eat a big _____ (breakfast)." Other vocabulary words might include: muffins, corn flakes, before, after, loaf, fish, fishing pole, frankfurter, fine, fun, knife, fork, four, five, beautiful, left, awful, afternoon, goldfish, catfish, fat, food, fifteen, family, foolish, fisherman. As each word is given, print it on the chart. Group the words into three columns according to position of the sound in each word. Call on individual children to read each word or repeat it after you. Stress the correct production of the *f* sound.

4. "I'm going to use words from these lists to tell you a story about a very funny family. The name of the story is "The Six Foolish Fishermen." Tell the following story, using facial expression and appropriate bodily movement:

SIX FOOLISH FISHERMEN
Folktale

Once upon a time there were six foolish brothers. One fine, beautiful morning they looked out of their window. The first brother said, "What a beautiful day for fishing!" The second brother said, "Let's ask Mother if we can go." They ran to the kitchen to find Mother. The third brother said, "Mother, it's so beautiful, can we go fishing today?"

Mother said, "Yes, but first you must eat a good breakfast." All the brothers had fried eggs, corn flakes, and muffins.

After breakfast, they each took a fishing pole, some bait, tuna fish, and a loaf of bread for lunch, and a big basket for the fish. The fourth brother said, "We're all ready to go, Mother. Goodbye!" Mother said, "Have fun, but be careful. Stay together so that no one gets lost." And the six foolish brothers went off to fish.

They walked up the road and turned left to go to the fishing pond. It only took fifteen minutes to get there. When they arrived each brother chose where he wanted to fish.

The first brother said, "I'm going to fish from the left bank."

The second brother said, "I'm going to fish from the right bank."

The third brother said, "I'm going to fish from the bridge."

The fourth brother said, "I'm going to fish from that big rock over there."

The fifth brother said, "I'm going to fish from the edge of the dock."

The sixth brother said, "I'm going to get into that little rowboat and fish from there."

Each brother went to his place and began to fish. They fished for a long, long time. They only stopped once and that was to eat their tuna fish sandwiches. Then they kept on fishing. While they were fishing they called to each other about their catches.

The first brother said, "Look at this big fat catfish I caught!"

The second brother said, "So far I've got four fish!"

The third brother said, "I caught a goldfish, but he's too beautiful to eat. I'm going to throw him back in."

The fourth brother said, "I've got one, but he sure smells awful!"

The fifth brother said, "This is so much fun, let's fish all afternoon!"

The sixth brother said, "Wait'll mother sees all our fish. She'll say that we're fine fishermen!"

Finally, the first brother said, "It's getting late. We'd better go home." All the brothers gathered on the bank and put their fish into the big basket. The first brother said, "Remember what Mother said. She told us to stay together. Let's count each other to make sure that we're all here. I'll count first. Line up and stand still so I don't make

any mistakes. (Counting very slowly and pointing to each brother) 1 - 2 - 3 - 4 - 5. Oh, dear, we've lost one of our brothers. Maybe he fell into the pond." And he began to cry.

The second brother said, "Stop that crying and get on line. I'll count this time." And so the second brother counted, 1 - 2 - 3 - 4 - 5. Oh, you're right. We did lose one of our brothers!" And he began to cry, too.

The third brother said, "I'm the smartest in math. Let me count. I'll find everyone! 1 - 2 - 3 - 4 - 5. How awful! Mother will be so sad." And he began to cry, too.

The fourth brother said, "This is terrible. We must find our other brother. Let me count. 1 - 2 - 3 - 4 - 5. There really are only five of us!" And he began to cry.

The fifth brother said, "We must be making a mistake someplace. Let me count this time. 1 - 2 - 3 - 4 - 5. Oh-h-h-h-h-h!" And he began to cry.

The sixth brother said, "You all must have counted too fast. I'll go very slowly and I bet I'll find our lost brother. 1 - 2 - 3 - 4 - 5. You were right! You were all right! We've lost one of our brothers." And so they all stood on the bank, weeping and wailing.

Just then a little boy came walking up the path to the pond and saw the brothers crying. He said, "Why are you crying so? Look at all the fish you've caught! You should be happy!"

The first brother said, "We're crying because we lost one of our brothers. There were six of us when we came and now there are only five."

The little boy smiled slowly and said, "If I help you find your lost brother, will you give me all your fish?"

The second brother said, "Oh, yes. We'll be glad to give you all our fish if you can help us."

The little boy said, "All right. Line up and I'll count you. 1 - 2 - 3 - 4 - 5 - 6!"

The six brothers jumped up and down and cried, "Oh, thank you. Thank you! You've found our lost brother. We're so happy! Here is our basket of fish."

The brothers were so happy that they skipped all the way home.

When they got home Mother greeted them at the door and said, "You've been gone all day. Where are your fish?"

The six brothers told Mother the whole story. When they finished she said, "What foolish, foolish boys! Do you know what you forgot to do? (Ask a volunteer from the class to supply the concluding line). You each forgot to count yourself!"

5. Choose eight children to dramatize the story. Repeat dramatizations as time allows. After each dramatization, evaluate the performance and use of the *f* sound vocabulary words and production of the sound.

FOLLOW-UP ACTIVITIES

1. Continue to use the vocabulary chart developed during this lesson.
2. Have each child bring in a picture containing a word that has the sound of *f*, and use these to make

a class fishbowl. The children can fish the pictures out of the fishbowl and use them in sentences. The Fishing Game: Attach a paper clip to each picture. A magnet on the end of a string may be used to "fish out" a picture.

3. Ask for a word with the sound of *f* when checking the attendance. At the end of the day say: "Good afternoon" or "It's been a fine day."

GUIDE 5: THE SOUND OF V

AIMS

To familiarize the children with the correct production of the sound of *v* in all positions

To use the sound in words, sentences, and connected speech

To help children become aware of the difference between *v* and *b*

MATERIALS

Realia or pictures of: Moving van; Victor, the moving man; television set, shovel, vacuum cleaner, stove, violin, vase

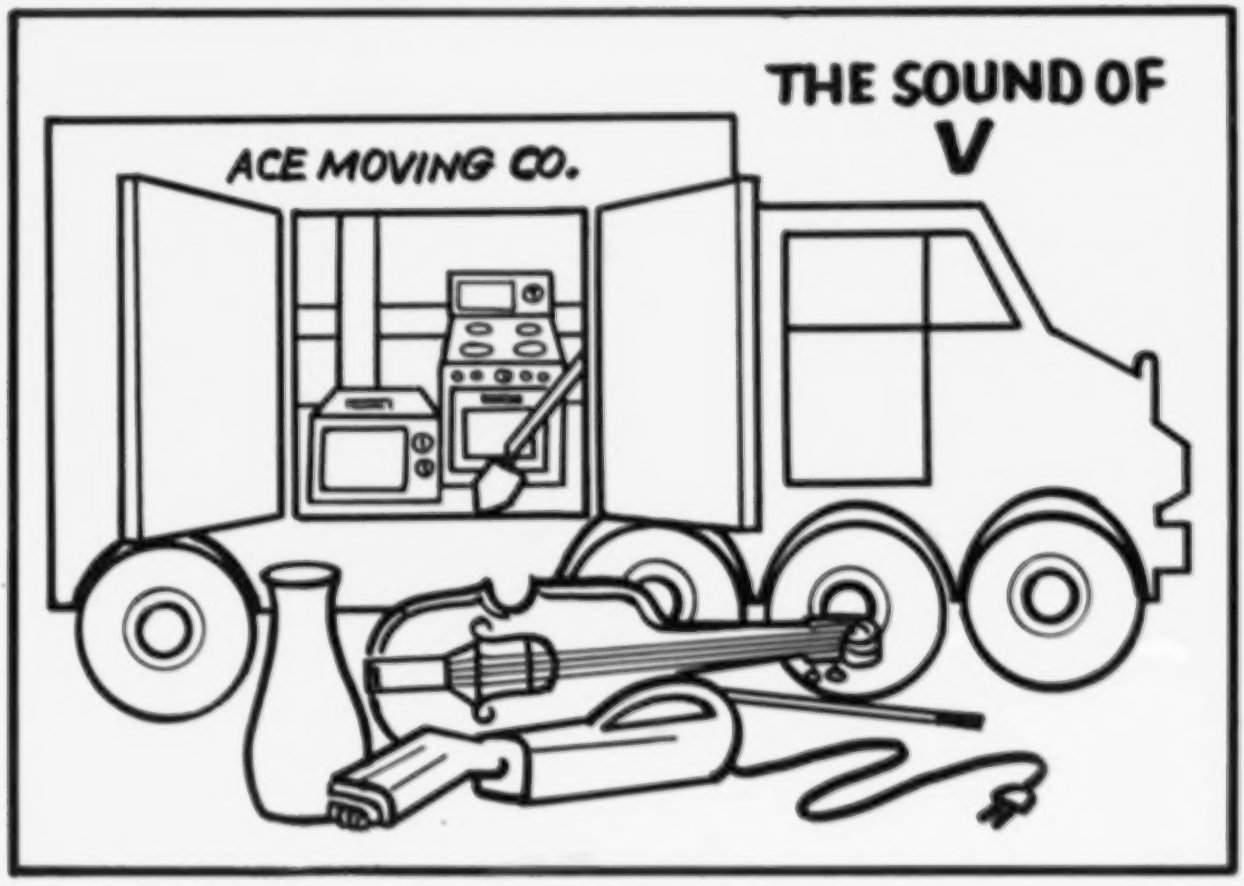
MOTIVATION AND PROCEDURE

1. Display and introduce the above pictures and objects. Tell the children that they're all important to a girl named Vivian.
2. Say, "One day, Vivian's father told her that they would be moving to a new house. Vivian was very sorry to be leaving her old friends, but she was also excited about living in a new house."
3. Say, "On moving day, Vivian's mother was up very early because she had many things to do. Vivian heard Mother moving about, and before she got out of bed, Vivian listened to what Mother was doing. Close your eyes, and guess what Mother was doing." (Open and close a door, walk around the room, open a drawer, and knock on the door.) The children guess the various activities.
4. Tell the children, "Suddenly, Vivian heard this sound: v-v-v-v. She knew that it was the moving van driving up to the front of the house. (Hold up picture of moving van.) Then she knew it was time to get out of bed. Let's see if you can make the sound of the moving van. Place your top teeth lightly on your bottom lip, use your voice and make the sound: v-v-v-v."
5. (Show a picture of Victor.) Say, "Victor, the mover, came into the house and said: 'First, we will move the things that have the sound of the moving van, v-v-v-v.'" (Read a list of objects. The children clap their hands if they hear the sound in the following words: bed, television, chair, vacuum cleaner, tables, lamp, vase, stove, rug, violin, shovel.)
6. Say, "Vivian showed Victor, the mover, where the objects were." (Hold up a picture of each of the objects.) Ask the class to tell in which room of the house the following objects can be found: television, vacuum cleaner, stove, violin, vase, shovel. Encourage the children to answer in complete sentences.)
7. Accept all responses, making sure that any *b/v* substitutions are corrected and clarified. Use the pictures to provide a contrast drill; e.g., "Is this a television set?" A child should respond with the correct production of the sound, "Yes, it's a television set!"

8. Read the following poem, and ask the children to repeat it line by line.

"I'm Victor, the friendly moving man,
I drive a large, red moving van.
I'll move your television, stove, or even a mouse,
Just give me the number of your brand new house."

9. Say, "Vivian is moving to Vine Street. She must learn her new address. Have you learned your address? Who would like to tell the class what street he lives on?" Encourage the children to say: "I live on _____ Street."



CULMINATING ACTIVITIES

1. Develop the following role-playing situation: Say, "Vivian goes to the playground and meets new friends, Vera, Vincent, Evelyn, Steve, David, and Vicky." Ask, "What would Vivian say to her new friends?" Elicit some of the following ideas:

Hello, my name is Vivian.
I live on Vine Street.
We just moved in today.
Victor was our mover (or moving man).
We rode in his moving van.
Would you like to visit me?

Then ask, "What would the children say to Vivian?

Hello, Vivian. My name is_____(Vera, etc.)
We are very glad you moved here.
We go to P.S._____.

Our teacher's name is _____.
We would like to visit you.

2. Encourage other creative ideas for dialogue.
3. On a rexographed sheet, name the objects in the moving van, and then color the pictures. (Picture of large moving van with TV set, vacuum cleaner, vase, stove, violin, shovel.)

FOLLOW-UP ACTIVITIES

1. Find words in other subject areas that have the sound of *v*, e.g., arithmetic: five, seven, eleven, divide.
2. Have the children tell of their own experiences with moving from one home to another.
3. Role-play shopping, using numerals such as 5, 7, 11, 87, 155. Items to be purchased should be pre-marked so that the grocer may charge correct amount. He must tell customer the cost of each item.

GUIDE 6A: THE SOUND OF THE VOICELESS TH (ϴ)

AIMS

To familiarize the children with the correct production of the voiceless *th* in all positions

To use the sound in words, sentences, and connected speech

To make the children aware of the difference between *th* and *f* and between *th* and *t*

MATERIALS

Medical kits containing:

Stethoscope	Tongue depressors	Telephone	Scale (real or cardboard)
Needle	Thermometer	Pad of paper	Eye chart
Band-aids	Cotton	Pencil	Examining table (desk)
Candy pills	Gauze	Medical diplomas	Sheet
		Bottles (a few)	Baby doll

Large, lettered signs: Health Clinic Keith Anthony

MOTIVATION AND PROCEDURE

1. Say, "Today we're going to visit a place you all know very well." Display the sign, Health Clinic, and tape it to the board or hang it prominently. Ask the children if they can read the words; otherwise give clues to elicit them.

2. Indicate the final *th* in the word "health." Explain its production and have the children make the sound. "Put your tongue between your teeth and blow gently. Make the sound with me."

3. Say, "Today, when we visit the health clinic, we're going to use many words that contain this quiet *th* sound. Maybe some of the children in this room have *th* in their name." Elicit, if any. "All of the children who go to the clinic will have it in their names – Martha, Ruth, Anthony, Thelma, Arthur, Kenneth, Keith. And when they get to the clinic they'll meet Dr. Thoobadoo or maybe Dr. Rathbone." All of these names are written on the chalkboard. "Nurse Kathy will be there, too."

4. Say, "Let's look at all these names. Everyone of them has a quiet *th*. Sometimes the *th* is at the beginning of the word, sometimes it's at the end, and sometimes it's in the middle." Have a child come up to find the *th*, underline it, and say the word; then have the class say the word.

5. Contrast *th* and *f*, and *th* and *t* – "Sometimes boys and girls get the *th* sound mixed up with other sounds. Sometimes they make the *f* sound instead of the *th* sound." For example: The teacher holds up the card saying *Keith*. "This name is *Keith* but some children say *Keif*. Let's say it together, using the quiet *th* sound. And this name is *Anthony* but some children say *Antony*. Let's say it together using the quiet *th* sound."

6. Use the real materials to elicit further vocabulary relating to the health clinic. Show the stethoscope and elicit or tell its name. Show the tongue depressor and ask its use. Elicit: "The doctor puts it on your tongue. He says, Open your mouth and say, 'ah'." Show the needle and elicit that you might get a needle in your arm or in your thigh. Continue with the materials and suitable questions to elicit the following vocabulary: throat, thumb, breath, thump, healthy, bath, bathtub, thin, ether, something, nothing, anything, Thursday, three, think, thank you, cloth, birthday, thermometer.

CULMINATING ACTIVITIES

Role-play a clinic situation. The possibilities for dialogue in these real situations are limitless. Creative dialogue will spring freely from this highly motivating activity. All of the above words can be used in natural dialogue. For example:

Dr. Rathbone: Hello, Arthur. What's the matter with you today?

Arthur: Oh, Dr. Rathbone. I have an awful tummy ache. I think I ate too much at my birthday party yesterday.

Doctor: Sit up here and let's take a look. (Using stethoscope) Your heart's thumping all right. The thermometer says you have no temperature. There's nothing really wrong with you. You're perfectly healthy.

Arthur: You mean there's nothing wrong with me? Everything's all right?

Doctor: Here are some pills for your tummy. That's all, Arthur. You're all through.

Arthur: Thank you, Dr. Rathbone.

Other possible situations might include:

Nurse Kathy teaches a mother how to give her new baby a bath.

Anthony visits Dr. Thoobadoo and complains of a bad sore throat and a fever. He gets a needle in his thigh and some pills to take home.

Ruth cuts her thumb and needs something to stop the bleeding as well as a band-aid. She also requires three stitches.

Jonathan has his tonsils removed. He must have ether first. The doctor instructs him to take a deep breath to smell the ether.

Kenneth is weighed and is found to be too thin. Dr. Thoobadoo tells him that he needs a healthy diet.

FOLLOW-UP ACTIVITIES

The teacher may prepare a vocabulary list and an experience chart based on today's activities. Words from the students' reader can be used to reinforce the correct production of the *th* sound.

GUIDE 6B.: THE SOUND OF THE VOICELESS TH (Θ)

AIMS

To familiarize the children with the correct production of the voiceless *th* in all positions

To use the sound in words, sentences, and connected speech

To make the children aware of the differences between *th* and *f*, and between *th* and *t*

MATERIALS

Large, lettered signs: Dental Clinic Keith Anthony

Sheet	Plastic toy pliers	Telephone	Paper cups
Table	Needle	Pencil	Straws
Chair	Syringe	Dental diplomas	
Cotton	Pad of paper	Toothbrush	
Gauze	Tongue depressors	Toothpaste	

Rubber tubing for the drill

Negatives from old pictures to be used as x-rays

MOTIVATION AND PROCEDURE

1. Briefly review the previous lesson and have a child read the experience chart written by the class. Tell the children that today we're going to visit another clinic. "Today it's the dental clinic."
2. Ask the children to recall the *th* names of the children mentioned in the last lesson. Write their names on the chalkboard.
3. Question the children about their experiences with the dentist to elicit the following vocabulary words which should be written on the board: teeth, tooth, mouth, toothache, toothbrush, toothpaste, bathroom, healthy, health. Also refer to the *th* words used in the last lesson: breath, throat, something, nothing, anything, everything, Thursday, three, think, thank you, cloth, birthday.
4. Introduce the dentist, Dr. Smith, and his nurse, Miss Samantha. Write their names on the chalkboard.

5. Introduce the materials and ask individual children to give a sentence about their experience with the dentist, using some of the vocabulary words above. If necessary, repeat procedure 4 from the previous lesson – contrasting voiceless *th* with *f* and *t*.

CULMINATING ACTIVITIES

Role play a clinic situation. **N.B.** It is suggested that the teacher first establish the routines for this role play. Children are not to put their fingers or objects into each other's mouth. Rather, children can pretend examining and drilling near the mouth, i.e., touch the make-believe drill to the cheek or jaw bone.

Choose the children to be the dentist, his nurse, and visiting patients. For example:

Nurse: May I help you, Keith?

Keith: I must see Dr. Smith right away.

Nurse: I think he can see you now, Keith. Come this way.

Dr. Smith: Hello, Keith. How come you're not smiling?

Keith: Oh, Dr. Smith! I have an awful toothache.

Dr. Smith: Well, let's have a look at it. Sit here and I'll put this cloth around your neck. Open your mouth. Hm. Hmm! I see the bad tooth. It needs a filling.

Keith: Is it going to hurt?

Dr. Smith: Yes, the drilling will hurt a little. But when I'm finished nothing will hurt. Nurse Samantha, bring me the syringe and some cotton.

Nurse: Here they are, Doctor Smith. I'll get the filling ready.

Dr. Smith fills the tooth and says, "That's all, Keith. You're all through."

Keith: Thank you, Dr. Smith. It doesn't hurt anymore. Goodbye.

Other possible situations might include:

Nurse Samantha teaching a child how to brush his teeth properly.

Mrs. Smith having a tooth pulled and getting a needle so that she won't feel the pain, and some gauze after the tooth has been pulled.

Dr. Smith examining the X-rays and telling Ruth that she has thirteen cavities and will have to come every Thursday for thirteen weeks.

FOLLOW-UP ACTIVITIES

1. Add today's new vocabulary to the previous list, or write a new experience chart based on today's activity.
2. Make posters to be used during dental health week.

GUIDE 7A: THE SOUND OF THE VOICED TH (ð)

AIMS

To familiarize the children with the correct production of the voiced *th* in the initial position

To use the sound in words, sentences, and connected speech

To make the children aware of the difference between *th* and *d*

MATERIALS

Three pictures: Two exhausted or irritated men; one irritated woman

MOTIVATION AND PROCEDURE

1. Display the three pictures and ask the children, "What kind of mood are these people in?" Encourage the responses: tired, angry, weary, annoyed. Say, "Now, let me tell you why these people look so tired and annoyed. This lady just moved to a new apartment and these men are the movers. The trouble is that this lady just can't make up her mind where she wants to put the furniture. Watch and see what happens!" The teacher chooses two boys to be the movers and with them acts out the story as follows:

   Mover: Where do you want this couch, lady?

   Lady: Oh, put it over there under the window.

   Movers pantomime struggle with heavy couch; it is set down.

   Lady: (Standing back and looking doubtful)
   No, I don't like it there. Put it over there (Pointing to another part of the room).

   Movers: Pantomime look of exasperation and again struggle with the couch; it is set down.

   Lady: (Standing back and looking doubtful)
   That isn't right, either. Suppose you put it back under the window.

   Stop and ask the movers and the class, "What do you think the movers might say now to the lady?" Elicit an appropriate response, such as, "Lady, will you please make up your mind?" "What words did you hear us say with the *th* sound?" Allow for response: this, that, there, either.

2. Say, "We've learned about the quiet *th* and today we're going to learn about another *th* which is not quiet. It's noisy and it says *th*, as in the words, *this, that, there, either,*"

3. Say, "The sound is in a game we like to play. Listen: Simple Simon says, 'Do *this*.' Place your hand on your head, and the children follow."

4. Ask, "Did you hear the word *this*?" Write it on the blackboard and explain that it begins with a noisy *th*. "Put your tongue between your teeth, and use your voice." The children produce the sound in isolation and say the word *this*.

5. Play Simple Simon, allowing several children to be the leader. Stress the correct production of *this* and *that*.

6. Say, "Sometimes people have trouble with this sound. Instead of making the noisy *th* sound they make a *d* sound instead. They say *dis* instead of *this*. When they play Simple Simon, do you know what happens? They say, Simple Simon says, Do *dis*."

7. Say, "Let's play Simple Simon a new way. You have to listen very carefully. If I say, Simple Simon says, Do *this*, you'll do it. But if I say, Simple Simon says, Do *dis*, you won't do it. Let's practice a few times first to be sure that everyone understands how to play." Play the game to its conclusion.

8. Write some more *th* words on the blackboard, e.g., the, that, these, those, them, there, and let the children practice them aloud.

9. Practice patterning. Say, "Let's practice these words with some questions and answers. I'll ask the question and you must answer using some *th* words." Sample patterns:

Where are your books?	They are in my desk.
Where is the teacher?	She is in the back of the room.
Are those your boots?	Yes, they're mine.
Are the windows open?	Yes, they are.
Are Mary and John in the first row?	No, they're in the last row.
Is this book blue?	No, that book is yellow.

CULMINATING ACTIVITIES

Role-play. Choose three children to play the parts and act out the moving situation. Encourage free dialogue and allow the children to add new pieces of furniture.

FOLLOW-UP ACTIVITIES

1. Select words from the students' reader that have the initial *th* (voiced) to practice during the week.

2. In connection with a unit on transportation, have children sing and pantomime the following song:

THIS IS THE WAY

(Sung to the tune of "Here We Go Round the Mulberry Bush"

*Th*is is *th*e way we walk to school
Walk to school, walk to school,
*Th*is is *th*e way we walk to school,
To get *th*ere in *th*e morning.

*Th*is is *th*e way we board *th*e bus,
Board *th*e bus, board *th*e bus,
*Th*is is *th*e way we board *th*e bus,
To get *th*ere in *th*e morning.

*Th*is is *th*e way we wait for trains,
Wait for trains, wait for trains,
*Th*is is *th*e way we wait for trains,
To get *th*ere in *th*e morning.

*Th*is is *th*e way we hail a cab,
Hail a cab, hail a cab,
*Th*is is *th*e way we hail a cab,
To get *th*ere in *th*e morning.

*Th*is is *th*e way *th*e airplane flies,
Airplane flies, airplane flies,
*Th*is is *th*e way *th*e airplane flies,
To get *th*ere in *th*e morning.

*Th*is the way *th*e ship goes by,
Ship goes by, ship goes by,
*Th*is is *th*e way *th*e ship goes by,
To get *th*ere in *th*e morning.

3. Add medial *th* words to the vocabulary list begun in the last lesson.
4. Role-play other family situations involving brothers and sisters, mother, father, grandmother, and grandfather.
5. Teach the following poems to the children:

SILLY ANIMALS

The dog ran down the street,
The cat ran up the drain.
The mouse looked out and said,
"There they go again."

This, that and *another*
Are words said funny by my brother.
He says "dis" for "this"
And "dat" for "that"
And "anudder" when he should say "another."

MY FAMILY (Finger play)*

This is my pretty mother	(Point to pointer finger)
This is my father tall.	(Point to middle finger)
This is my older brother,	(Point to ring finger)
And *that* isn't all.	
This is my baby brother,	(Point to little finger)
As small as small can be.	
Who is *th*is other person?	(Point to thumb)
Why, of course, *th*at's me.	
1, 2, *3*, 4, 5, you see.	(Touch each finger as you count)
Make a very nice family!	

GUIDE 7B: THE SOUND OF THE VOICED TH (ð)

AIMS

To familiarize the children with the correct production of the voiced *th* in all positions

To use the sound in words, sentences, and connected speech

To make the children aware of the difference between *th* and *d*

MATERIALS

Poem: "Sometimes" from *Catch a Little Rhyme* by Eve Merriam (New York: Atheneum, 1966)

Story: "Some Mother!" from *My City* , a Bank Street Reader, Level 2-1 (New York: Macmillan, 1966.)

MOTIVATION AND PROCEDURE

1. Say, "Today we're going to learn some more about voiced *th*. How many boys here have a sister? Then what are you called?" Elicit: brother. Write the word on the chalkboard. Ask a child to find

*From *Rhymes for Finger and Flannel Boards* by Louise Scott and J. Thompson (New York: McGraw-Hill, 1960).

the *th* and underline it, and then have theclass say the word. "How many children have brothers? Many times brothers and sisters share things. Do you always feel like sharing things?" Discuss.

2. Tell the children, "Here's a poem about a child that feels just as some of you do. This day, she doesn't want to share anything." Read the poem "Sometimes" to the children.
3. Briefly discuss the poem and why it is that sometimes you don't feel like sharing and would rather be alone.
4. "This poem was about a brother. There are other family names that have a noisy *th* sound in them." Elicit: mother, father, grandmother, grandfather. Write the vocabulary words on the chalkboard. Have the class find the *th* sound and say the word. Call on individual children to use each word in a sentence. Emphasize the correct production of the *th* – that the tongue is between the teeth and not on the gum ridge or back of the teeth.
5. "Listen to this story about a brother with a bossy big sister. Father has gone to work and mother has to go shopping. Listen to what happens when mother leaves Helen, the big sister, in charge of Ben, the little brother." Read "Some Mother!" aloud.
6. Discuss the story and elicit other *th* vocabulary words: an*o*ther, *th*eir, *th*en, *th*ere, *th*is, *th*at, *th*e, *th*ey. Write the words on the chalkboard and have the children repeat them. Evaluate for correct production.

CULMINATING ACTIVITIES

Allow groups of children to dramatize the story without interruptions for correction. After each dramatization, praise the children for their performance and refer to the *th* vocabulary words, making corrections where necessary. Repeat the dramatization as time permits.

GUIDE 8: THE SOUND OF W

AIMS

To familiarize the children with the sound of w in all positions

To use the sound in words, sentences and connected speech

MATERIALS

Recording: "Wimoweh" by the Weavers (if unavailable, select the rendition by Joan Baez or Harry Belafonte) Record player

Pictures: wallet, watch, window, wigwam, water, highway, wind, witch; divide into two sets, each set having the numbers 1 through 4 written on the back

MOTIVATION AND PROCEDURE

1. Say, "Today we're going to learn a new sound and a new song. I want you just to listen to the song and see if you can tell us which sound we're going to learn. This song is an African chant. When

you sing a chant, you keep singing the same thing over and over. That makes it very easy to learn the words. Let's listen." Play the recording of "Wimoweh."

2. Ask, "What's the word that you heard over and over again?" Encourage the answer: "Wimoweh" and write it on the chalkboard. Say the word and ask the children what sound they heard twice. Elicit: *w-w*. Have a child underline the *w* and produce the sound in isolation. Have the class say the sound and repeat the word "wimoweh" after you. Tell the children that *w* is a very easy sound to make. "Get your lips ready for a whistle or a kiss, turn your speech motor on and say this, *w-w*.
3. Say, "Let's practice the chant together before we sing along with the Weavers. While we're chanting, we can sway from side to side and snap our fingers in time to the rhythm." Demonstrate and lead the class. "Now, let's chant along with the record." Play the record and join in with the children. Repeat several times.
4. The pictures are introduced. The object is named by a child and used in a sentence.
5. Say, "We're going to play a game with these pictures. All of the pictures have a number on the back. The numbers are either 1 - 2 - 3 or 4." Show the children those numbers. "On these pictures we also have numbers 1 - 2 - 3 or 4." Show these to the children. "So, we have two sets of the pictures. Two of the pictures have number 1, two of the pictures have number 2, two of the pictures have number 3, and two of the pictures have number 4." Demonstrate as you proceed with these directions.

   Shuffle the pictures and place them along the chalkboard ledge, facing the class. Say, "We call this game *Concentration*, and to concentrate means that you have to think very hard. Here's how you play." Call on a child to select a picture, and use the word in a sentence. Reverse the card so that the number on the back can be seen. Then say to the child, "Think very hard. Can you remember the other picture that has the same number on the back?" The child then names another picture and uses the word in a sentence. That picture is turned over to see if the numbers match. If they do, that child may hold the set until the game is ended. If they do not match, both pictures are reversed so that both pictures again face the class.

   Continue playing until all the pictures have been eliminated. If time permits, play the entire game again.

FOLLOW-UP ACTIVITIES

1. Use the song "Wimoweh" and permit the children to make up their own nonsense words for the chant, e.g., "wallywoo, wibbiwabb, wickawacka."
2. Use the game *Concentration* to teach or to reinforce other sounds. As the children's skill with this game increases, more pictures can be added and the class can be divided into teams.

GUIDE 9: THE SOUND OF T

AIMS

To teach the correct production of the sound of *t* in all positions

To use it in words, sentences, and connected speech

MATERIALS

Pictures of people engaged in the following activities: eating, sleeping, playing, reading, writing, cooking, talking on the telephone, watching television, and getting dressed

Rexographed sheet with a picture of a large clock

Pictures of the following objects: breakfast plate, school bus, school building, lunch tray, group of children playing, dinner plate, television

MOTIVATION AND PROCEDURE

1. Say, "Close your eyes and tell me what you hear." Say, "Tick, tick, tick." The children may guess a clock. Ask, "How did you know I was a clock? Do all clocks make the same sound? Suppose I were a watch; what sound would I make? What sound would I make if I were a big grandfather clock? I have a clock in my house and:

   One day I said to Mr. Clock,
   'All you say is tock tock tock'
   He said to me with a little click,
   'Listen now for tick, tick, tick'."

2. Say, "Clocks make their own ticking sound. People can make a ticking sound also. Listen and I will make it for you." Say "t-t-t-t-t. Let's all make the ticking sound. Let your tongue tap against the bump behind your top teeth."
3. Say, "The ticking sound is in many words. I will say three words. Tell me which one has the ticking sound. Hop-pop-top, toy-boy-joy, tell-sell-well, hair-hat-have, bet-bed-bend, little-like-line."
4. Say, "The clock tells us what time it is. Look at these pictures. Tell me what it is time to do. 'It is time to _____."

eat	read	talk on the telephone
sleep	write	watch television
play	cook	get dressed

5. Ask the class, "What do you do at 8 o'clock in the morning when you're at home?" The children are encouraged to answer in complete sentences.
6. Tell the children that instead of speaking the answer, they should pantomime the activity. The rest of the class will try to guess what they are doing. Ask the above question using a different time. A child is invited to question the class in a similar fashion.
7. Tell the following story and have a series of pictures to illustrate the story:

   This is a story about a boy named Tommy.
   Tommy was never on time.
   People called him Tommy Too Late.
   Tommy was too late for his breakfast.
   Tommy was too late and missed the bus.
   Tommy was late for school.

Tommy was too late to have his lunch.
Tommy was too late to play with his friends.
Tommy was too late for his dinner.
Tommy was too late for his favorite television program.
Tommy went to bed too late and always woke up tired.

8. Mix up the order of the pictures, and have the children put them in the proper sequence, retelling the story at the same time.

CULMINATING ACTIVITIES

1. Ask, "How can we help Tommy?" The children discuss ways that will help Tommy to be on time. Write up an experience chart based on the class discussion. Read and practice any new *t* words.
2. Give the children a rexographed sheet with a picture of a large clock. In place of the numbers, there are pictures having the sound *t*. Ask the class the following question: "What picture do you see at one o'clock?" The children should answer in a complete sentence. Continue this procedure for all the pictures.

FOLLOW-UP ACTIVITIES

1. There are many animals whose names contain the *t* sound. Have students make a study of one or more of these animals, or have them make or bring in pictures of the animals for a farm or zoo project. Examples: cat, turtle, elephant.
2. Establish which numbers on the clock have the sound of *t*. These numbers can be reviewed during arithmetic lessons.

The Sound of T

GUIDE 10: THE SOUND OF D

AIMS

To familiarize the children with the correct production of the sound of *d* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Pictures needed for discussion and role play: doctor, medicine, bed, needle, person with a cold, person with a headache, band-aid, people in a hospital or doctor's office, nurse, candy

MOTIVATION AND PROCEDURE

1. Say, "This is a children's game played by children just like you. Perhaps you already know it." Recite the poem using appropriate pantomime:

   Miss Polly had a dolly who was sick, sick, sick (Rock dolly)
   And she called for the doctor to come quick, quick, quick
   (Dials phone and holds receiver to ear)
   The doctor came with his bag and his hat (Indicate bag and hat)
   And he came with a ratata-ratatatat (Indicate knocking)
   He looked at the dolly and he shook his head (Shakes head negatively)
   And he said, "Miss Polly put her right to bed." (Shakes warning finger)
   He gave her some aspirins and some pills, pills, pills (Offer bottle to Polly)
   And tomorrow he'll be back for the bills, bills, bills. (Wave bye-bye)

   Repeat the poem, and have the children pantomime the actions and join in verbally if they know the words.

2. Discuss the poem and the characters involved. Write the words *doctor* and *dolly* on the board.
3. Say, "Both words begin the same way. They both begin with the sound *d*. To make the sound, let your tongue tip tap on the bump behind your top teeth. Your speech motor is turned on." Practice with the children: d-d-d. Say, "Notice that your tongue touched the same place when we learned *t*."
4. Then say, "I'm going to say three words. You pick out the word that has the *d* sound. Dolly-polly-holly; mine-time-dime; four-door-more; feed-feel-peel; slip-sled-slice; ladder-lemon-letter; roller-writer-reader."
5. Say, "Now we're going to practice that *d* sound. We're going to talk about the doctor and everything he does. What happens when you go to the doctor?" Discuss the children's experiences with the doctor presenting the pictures when appropriate. Guide the discussion to include the aforementioned pictures.
6. Place the pictures along the chalkboard ledge. Ask the children to select those pictures which have a word with the *d* sound. Have them say the word, and use it in a sentence.

CULMINATING ACTIVITY

Role-play doctor, nurse, and patients in clinic or hospital. Discuss with the children the words and phrases they're going to use when they act out the situation, e.g., "Doctor, I have a bad cold; a bad headache, a bad stomachache." "I'm going to give you a needle; here is some medicine. Nurse, give me a band-aid. Don't cry, the nurse will give you some candy."

FOLLOW-UP ACTIVITIES

1. Reinforce the auditory awareness and phonetic placement of *d* during reading.
2. Repeat the role-play activity during the week.
3. Have the class draw and write creatively. For example, give them this sentence to complete: If I had a dog I would _____.
4. Read selections from the book, *Wishes, Lies and Dreams* by Kenneth Koch (New York: Random House, 1971).

GUIDE 11: THE SOUND OF N

AIMS

To familiarize the children with the correct production of the sound of *n* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Recordings: "Jump Down, Spin Around" "When the Saints Go Marching In" (possible recording artists: Harry Belafonte, Pete Seeger, Tom Glazer, Joan Baez)

Record player Tape recorder

MOTIVATION AND PROCEDURE

1. Say, "We've been learning a lot about sounds and how we use them when we talk. Today we're going to use a sound to help us sing. The sound is *n* and the name of the letter is *n*.
2. Write the song title, "Jump Down, Spin Around" on the chalkboard, and ask different children to come up and underline *n*'s. Have the class say the sound in isolation. Explain that like *t* and *d*, the *n* sound is made by touching the gum bump with the tip of the tongue and then humming the sound through your nose. Have the class say the title of the song.
3. Practice the sound in initial, medial and final positions, using the following words: nose, new, night, name, sun, in, spin, rain, money, sunshine, winner. Have the class repeat the title, "Jump Down, Spin Around."
4. Say, "Some of you may already know this song, but let's listen first." Play the recording of "Jump Down, Spin Around." Have the children listen for pleasure. Discuss the song with them.

Now the children listen to the record again with their attention directed to all the words that have the sound of *n*. Write these words on the board. Have individual children read or repeat the words.

5. Have the children sing the song and pantomime the actions.

CULMINATING ACTIVITIES

Say, "Here's another song you may already know. It's a famous spiritual with a jazz beat. A long time ago, jazz musicians used to play this song at funeral processions. In those days, there were processions after the funeral was over. Everyone would march through the streets and sing this song." Play the recording, "When the Saints Go Marching In" and have the children listen for pleasure. Point out to the children that this song, too, has many words with the *n* sound, e.g., sun, shine, rain, saints. Listen to the song again. This time listen for the words that have the *n* sound. Play the record again. Say, "Now it's your turn to sing along with the record." Allow the children to parade around the room, clapping their hands as they sing.

FOLLOW-UP ACTIVITIES

1. Ask the children to bring in favorite records or songs from home which they can share with the rest of the class.
2. Prepare a bulletin board. Display a chart with the lyrics to the songs and have the children illustrate parts of the songs.

GUIDE 12: THE SOUND OF L

AIMS

To familiarize the children with the correct production of the sound of *l* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Large cutout of a police officer with movable arms. A large bag with the following objects: a lollipop, pencil, ball, leaf, balloon, whistle

MOTIVATION AND PROCEDURE

1. Say, "I'm going to tell you about a friend who is one of our community helpers. He wears a badge and white gloves. He wears a blue uniform. He protects us. Who is he?" Elicit: police officer.
2. Ask, "What are some of the ways in which the police officer helps us?"

Helps us across the street.	Helps lost children.
Helps direct traffic.	Helps find criminals.

Accept additional suggestions.

3. Place the large cutout of the police officer on the board. Tell the class that his name is Larry. Ask, "What sound do you hear at the beginning of Larry's name?" (The sound is *l*.) Say, "Sometimes when we sing, we use this sound and say lah, lah, lah. Let's make the sound together. Place your tongue on the bump behind your top teeth, and spread the sides of your tongue. Use your voice." The class practices the sound several times.

4. Practice auditory discrimination. Say, "Larry can help us only if we tell him a sentence with a word that has the sound of *l*. You will pretend to be Larry, and I will ask you to help me. If you can help me, raise your hand."

   Direct traffic. I am *l*ost. Cross the street Find my *l*etter. Find my ba*ll*.

   Ask a child to come up front and move one of Larry's arms if Larry can "help" the teacher.

5. Say, "Larry, the police officer finds many lost things. Here is the bag he puts them in." Present a large bag with the following objects in it: a lollipop, pencil, ball, leaf, balloon and whistle. Choose one child to be Larry. Have him hold the bag. Have another child come up to him and say, "Larry, I lost something." Have Larry reply, "Look in the bag." Have the child reach into the bag, feel an object, identify what he feels, and say, "I feel a _____."

CULMINATING ACTIVITIES

Role-playing and discussion. Ask, "have you ever been lost?" Have the class discuss experiences they have had when they were lost, and what they did. Then have them act out a situation with a lost child and a police officer. Ask the class to talk about what they would say in such a situation. Suggested dialogue:

Child: Mr. Policeman, I'm lost.

Police officer: Where do you live?

Child: I live at _____.

Police officer: Do you have a telephone?

Child: My telephone number is _____.

Police officer: We'll call your mother.

Other dialogue is acceptable. The class may also act out other situations involving a police officer; for example, finding a lost dog, helping to cross the street, having no money to get home. Develop dialogue for each of these situations.

HOMEWORK

Ask the children to bring in *l* objects for a sound bag or box, which can be used in daily review. The children are asked to select an object and tell a story about it. The class listens and evaluates each other's production of the *l* sound.

FOLLOW-UP ACTIVITIES

1. Read any of these stories to the class: *Cinderella, Ugly Duckling, Three Billy Goats Gruff, Goldilocks and the Three Bears, Chicken Little, My Dog is Lost.*

2. Discuss other community helpers, for example: the mailman, milkman, other delivery men.
3. Make a chart with a list of words from the class reader.
4. Discuss traffic safety rules.

GUIDE 13: THE SOUND OF R

AIMS

To familiarize the children with the correct production of the sound of *r* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Pictures of people and animals in a hurry: a man holding his hat, carrying a briefcase and rushing along; mother with a baby bottle; fire truck with fireman; boy in a race; baseball player running; traffic in the city; dog and cat running; group of children running down the street.

Poem: "Hurry, Hurry" from *Talking Time* by L. B. Scott and J. J. Thompson

A flash card with the word *Hurry* printed on it

A tape recorder or record player and a tape or record of city traffic noises, trains.

MOTIVATION AND PROCEDURE

1. Play the recording or tape of city traffic sounds. Ask the children what they heard. Discuss the reasons for the traffic noises. Establish that in a big, busy city, many people are "in a hurry" for many different reasons.
2. Write the phrase "in a hurry" on the blackboard. Tell the children that today we're going to discuss people and animals in a hurry. Point out the word *hurry*. Tell the class that they are also going to learn about the sound *r*. Underline the medial *r* in the word *hurry*, and say "r-r-r-r-r-r."
3. Tell the children that this is the sound a dog makes when he growls. When we make this sound, we curl our tongue so that the tip of our tongue points toward the back of the mouth. Listen while I make the sound r-r-r-r-r. Now you pretend to be dogs growling and make the sound, r-r-r-r-r. Ask several children to make the sound individually. Call on others to use the sound in the word *hurry*. Have the class repeat the word.
4. Introduce the pictures of people and animals in a hurry. Call on individual children to use the phrase "in a hurry" in a descriptive sentence about the picture. For example: "The dog is in a hurry because he wants to catch the cat." "The children are in a hurry because they're late for school." "The boys are in a hurry because they're running in a race." "The mother is in a hurry to feed her crying baby." "The man is in a hurry because he has to catch a train." "The firemen are in a hurry to put out a big fire." "The baseball player is in a hurry to get to third base."
5. During the third procedure, write additional *r* vocabulary words on the chalkboard; for example: *r*unning, *r*ace, c*r*ying, t*r*ain.

6. Allow individual children to pantomime hurrying somewhere to perform an activity. Call on volunteers to describe the pantomime. For example, a response might be as follows: "Robert is in a hurry because he's a fireman on his way to a fire."
7. If there are children in the class whose names contain the *r* sound, write these names on the board.

CULMINATING ACTIVITIES

Read the poem, "Hurry, Hurry." Elicit additional *r* vocabulary words in the poem, and write them on the board (*r*ushes, scu*rr*y, flu*rr*y, e*v*erything, e*v*erybody). Discuss the poem and the words with the class. Establish that the rhythm and tempo of the poem help us to feel the rushing anad hurrying in a busy city. Read the poem again and introduce the flashcard. Tell the children that they are to help the teacher this time by reciting the refrain when the teacher flashes the card. Repeat class and teacher renditions of the poem several times.

HURRY, HURRY*

L. B. Scott and J. J. Thompson

Hurry, hurry, hurry, hurry
Fire engine rushes by.
Hurry, hurry, hurry, hurry,
Airplane zooming through the sky.

Hurry, hurry, hurry, hurry
Streamline train goes out of sight.
Hurry, hurry, hurry, hurry,
Streetcar moving through the night.

In a hurry, people scurry;
In a hurry, snowflakes flurry.
People, snowflakes, streamline train,
Fire engine, streetcar, plane –
One and all are in a hurry;
Everything and everybody
Hurry! Hurry! Hurry!

FOLLOW-UP ACTIVITIES

1. Use the words from the reader to reinforce correct production of the *r* sound.
2. Allow children to relate their own experiences with being in a hurry.
3. Tell the class the Aesop fable of the race between the rabbit and the turtle. Allow groups of children to dramatize the story.

*Reprinted from *Talking Time* by L. B. Scott and J. J. Thompson (New York, 1951), with permission of Webster/McGraw-Hill.

GUIDE 14: THE SOUND OF H

AIMS

To familiarize the children with the correct production of the sound of *h*

To use the sound in words, sentences, and connected speech

MATERIALS

Pictures: a ham, hen, jar of honey, horse, hat, hammer

MOTIVATION AND PROCEDURE

1. Say, "There was an old woman who lived in an old house. She lived with her dog, Happy. Her name was Old Mother Hubbard. She kept all her food in a cupboard. A cupboard is like a cabinet that you would find in your kitchen.

   One day, Old Mother Hubbard went to her cupboard, and there was nothing in it for Happy. Listen to what she did." (Place pictures in order of appearance in poem, and show them to the children at the appropriate time.) Recite the "Old Mother Hubbard" rhyme.

   Old Mother Hubbard
   Went to the cupboard
   To give her poor Happy a bone.

   But when she got there,
   The cupboard was bare
   And so the poor dog had none.

   She went to the butcher's
   To buy him some ham,
   And when she came home
   The door she did slam.

   She went to the farm
   To buy him a hen,
   And when she came home
   She had to leave again.

   She went to the tool store
   To buy a hammer of wood,
   And when she came home
   She ran as fast as she could.

   She went to the stable
   To buy him a horse,
   And when she came home
   He thanked her, of course.

   She went to the store
   To buy him a hat,
   And when she came home
   She gave him a pat.

   She went to the market
   To buy him some honey,
   And when she came home
   She had no more money.

2. Ask, "Can you recall the things that Old Mother Hubbard bought for Happy?" Encourage answers completing the structured sentence, Old Mother Hubbard bought a _____ for Happy.

3. Ask, "What is the same about all the things that Old Mother Hubbard bought?" Direct their thinking to the fact that they all begin with the sound of *h*. Say, "Let's make the sound together. Open your mouth and blow out a little puff of air."

4. *Auditory discrimination.* Say, "Old Mother Hubbard can buy things for Happy only if they contain the sound of *h*. I will name some things, and clap your hands for each one Old Mother Hubbard can

buy: ball, dog, house, bike, harmonica, skates, shoes, hoe, book, hose, pen, holly, sled, bat, hanger."

5. Say, "Old Mother Hubbard hid the things that she bought for Happy." Place the pictures of the objects named in the poem on the board ledge. Remove one of the pictures after the children cover their eyes. The class must guess which one has been hidden. They ask, "Old Mother Hubbard, did you hide the_____?" Old Mother Hubbard answers, "Yes, (No) I did (did not) hide the _____." When a child guesses the right picture, she or he becomes Old Mother Hubbard and can remove another picture.

CULMINATING ACTIVITIES

1. *Role-play.* Have the children act out Old Mother Hubbard going into the various stores to buy the present for Happy. Outline the dialogue with the children in advance, but allow them to develop their own spontaneous thoughts during the performance. Possible dialogue might be:

Old Mother Hubbard: Hello.

Storekeeper: Hello, Old Mother Hubbard. May I help you?

Old Mother Hubbard: Yes, I'm looking for a hat for my dog, Happy.

Storekeeper: I have one here that you might like. It is a very good hat.

Old Mother Hubbard: I think he will like it. How much does it cost?

Storekeeper: It is only one dollar.

Old Mother Hubbard: Here is the money. Thank you for helping me.

Storekeeper: You're welcome. Come back soon.

2. Stress the use of the phrases, "hello, how are you," "may I help you," by the children in their conversation. Use in role-playing activities.
3. The sound could be reinforced in discussion about good health habits and community helpers.

GUIDE 15: THE SOUND OF K

AIMS

To familiarize the children with the correct production of the sound of *k* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Poems: "Hickory, Dickory, Dock" and "Song of the Train"

Tape recorder Record player Recording of train sounds

MOTIVATION AND PROCEDURE

1. Ask the children to tell you what sound the clock makes. Elicit: Tick-tock and write the word on

the chalkboard. Point out the final *k* in the word, and tell the children that this is the sound to be learned today.

2. Say, "Listen to me while I make the sound three times." Then you can say it. Explain that the back of the tongue touches the roof of the mouth. Say, *k-k-k*, and have the children answer *k*. Then say, "Now let's pretend that we're clocks and practice the sound. When I point to your row or section, say, 'Tick-tock' and keep saying it until I say, 'Stop'."
3. Say, "Here's a poem about a clock that you probably all know. Listen for the *k* sound while I recite the poem." Recite the poem, and have the class recite it in unison.
4. Then say, "Now, some of us will pretend to be clocks and make the tick-tock sound while the rest of us say the poem" Proceed with a two-part choral speaking arrangement, as follows:

GROUP 1	GROUP 2
Hickory, dickory, dock!	Repeats "tick-tock" throughout
The mouse ran up the clock;	
The clock struck one,	
The mouse ran down,	
Hickory, dickory, dock!	

Practice several times and record. Evaluate for performance and clarity of the *k* sound. Reverse the groups and practice, record, and evaluate.

CULMINATING ACTIVITIES

Say, "A clock isn't the only thing that makes the *k* sound. There is something else that makes the sound but goes much faster than a clock. It says, Clickety-clack, clickety-clack, clickety-clack. What is it?" Elicit: A train. Tell the children that they're going to learn a poem about a train. It's called, "Song of the Train." Ask the children if they've ever been on a big train. Have them tell their experiences, and describe the sound of the train on the tracks.

Play the sound effects recording to help the children appreciate the rhythm and sound of the train. Teach the children "Song of the Train" by David McCord. (See the Bureau of Curriculum Development's *Handbook for Language Arts: Grades Three and Four*, p. 55.)

SONG OF THE TRAIN*
David McCord

Clickety-clack	Riding in front,
Wheels on the track	Riding in back,
This is the way	*Everyone* hears
They begin the attack:	The song of the track:
Click-ety-clack.	Clickety-clack,
Click-ety-clack.	Clickety-clack,
Click-ety, *clackety.*	Clickety-*clickety.*
Click-ety	Clackety
Clack . . .	*Clack.*

*David McCord, *Far and Few* (Boston: Little, Brown, 1952). Reprinted by permission.

Utilize the following choral speaking arrangement:

All:	Line one	Group 1:	Line ten
Group 1:	Line two	Group 2:	Line eleven
Group 2:	Line three	All:	Line twelve
	Line four		
Group 1:	Line five	Group 1:	Line fourteen
Group 2:	Line six	Group 2:	Line fifteen
All:	Line seven	All:	Line sixteen
	Line eight		Line seventeen
	Line nine		Line eighteen

N.B. Since it may be too difficult for the children to learn this poem in one lesson, it is suggested that the teacher say most of the lines and have the children say the "clickety-clack" lines in unison, in rows or in sections.

FOLLOW-UP ACTIVITIES

1. Practice "Hickory, Dickory, Dock" during the week.
2. Work on "Song of the Train," and arrange the choral speaking performance as suggested for other classes or an assembly program.

GUIDE 16: THE SOUND OF G

AIMS

To familiarize the children with the correct production of the *g* sound in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Book: *Ask Mr. Bear* by Marjorie Flack (New York: Macmillan, 1958)

Pictures of boy, mother, pig, goat, hen, goose, cow, bear, and egg.

Rhyme: "Which Is Bigger?" written out on chart or roll Tape recorder.

MOTIVATION AND PROCEDURE

1. Say, "Boys and girls, I need your help, today. I have many questions on my mind, and I need your help to answer them. Here are the questions:

   Which is bigger — a goose or a goat?

   Which is bigger — a gorilla or a coat?

   Which is bigger — a frog or a dog?

Which is bigger ___ a pig or a hog?

Which is bigger ___ a yawn or a sneeze?

Give me the answer to each of these, please."

2. Display the poem written on the chart roll. Read the poem again. Discuss the answers with the children.
3. Bring to the children's attention the sound that they have been repeating, the sound of *g*. Remind them that when they made the sound of *k*, the back of the tongue touched the back of the roof of the mouth. When we make the sound of *g*, we do the same thing and also turn on our speech motor.
4. Encourage the children to practice the sound in isolation, and then pick out *g* words in the poem.
5. Recite the poem in unison, and then arrange for choral speaking. Tape record and encourage the children to evaluate their recitation.
6. Say, "The poem mentions a pig and a hog. Where do these animals live?" Introduce the picture of the pig and the other animals which live on farms.
7. Show the pictures of Danny and his mother. Tell the class that they're going to hear a story about Danny, a boy who lives on a farm. Today is Danny's mother's birthday, and he has nothing to give her. Tell the story, *Ask Mr. Bear*, using the pictures when each animal is introduced.

CULMINATING ACTIVITIES

Choose the number of children needed to dramatize the story. Use all parts of the room for the animal homes. Evaluate each performance and correct the production of the *g* sound when needed. Repeat the dramatization so that all children may participate.

FOLLOW-UP ACTIVITIES

1. Compile basal reader vocabulary list of words containing the *g* sound.
2. Repeat dramatization of *Ask Mr. Bear* during the week.
3. Stress the use of the phrases *good morning, good afternoon,* and *goodbye* in daily activities.

GUIDE 17: THE SOUND OF S

AIMS

To familiarize the children with the correct production of the *s* sound in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Obtain realia or facsimiles of items that can be purchased in a supermarket

Story: "Helpful Sally."

MOTIVATION AND PROCEDURE

1. Announce to the class that you have a new story to tell them. Explain that parts of the story are the same and can be said together, and parts of the story are missing and may be pantomimed by everybody.

HELPFUL SALLY

There was once a little girl named Sally who lived in a big, yellow house on Hanson Place. Sally was a lovely child who enjoyed helping her mother. Every Saturday, Sally would ask, "Mother, what can I do to help you?" And her mother would say, "I don't know, Sally, what would you like to do?"

(Dramatize gestures)

So, Sally sat and sat and sat,
And she thought and thought and thought.
"I know what I'll do," she cried.
"I'll. . . (*Pantomime sweeping the floor while class responds*) . . .sweep the floor."

When she had finished, Sally's mother was delighted! "What else can I do?" asked Sally. "I don't know, Sally. What would you like to do?"

(Dramatize gestures and say together)

So, Sally sat and sat and sat,
And she thought and thought and thought.
"I know what I'll do," she cried.
"I'll. . . (*Pantomime while class responds*) . . .mix the cake."

(Continue with the above refrain, and have children add their own pantomime, e.g., sewing, ironing.)

Soon Sally was all finished. She was so tired that she (*pantomime*) just sat down. Mother said, "Sally, you've worked very hard this morning. Why don't you play outside?" And that's what Sally did. She hopped on her (*pantomime and say together*) bicycle and rode up and down Hanson Place.

2. Question the children about the story to elicit *s* vocabulary words which will be written on the board: *S*ally, house, Hanson Place, *s*weep, bicycle. Say, "See if you can tell me something that's the same about all these words." Establish that all of them have the sound of *s*.

3. Say, "Today we're going to practice this sound. This peom will help you. Listen and do the things it tells you to do:

Wiggle your fingers.	Wiggle your finger,
Wiggle your toes	And let it be
Wiggle your eyes	A snake to make
Wiggle your nose.	Its sound for me – *s-s-s-s-s-s.*"

4. Ask, "What am I doing with my snake?" Point directly at a child with your index finger. Elicit that you are pointing. Explain that for the *s* sound, the tongue points to the gum bump but doesn't touch it. Refer to the way a snake likes to hide and explain that if your tongue is pointing to the right place, the class will not see it peeking out between your teeth.

5. Say, "Listen and see if your snake can do what I tell you. Make the sound of *s* while your snake moves. I'll do it, too."

   Wiggle your snake on your desk (*s-s-s*)

   Wiggle your snake from one shoulder to the other shoulder (*s-s-s*)

   Wiggle your snake on your head (*s-s-s*)

   Wiggle your snake from your waist to your knee (*s-s-s*)

6. *Role-playing activity.* Say, "Let's all be like Helpful Sally today. We're going to go to the supermarket for our mothers. Here are some of the things we can buy." Remove the items from the shopping bag; name them and place them on two desks in front of the room which serve as a counter. Mother instructs child as to what she wants from the supermarket. Class evaluates correct *s* production and audibility.

FOLLOW-UP ACTIVITIES

1. Bring in three large brown paper bags, labeled: Sam, Lucy, Bess. Place the supermarket items in the appropriate bags according to the position of the *s* sound in each item – initial, medial or final.
2. Bring in pictures of clothing having the *s* sound. Group according to seasons; for example, "How do we dress in the summer? How do we dress in the winter?"

GUIDE 18: THE SOUND OF Z

AIMS

To familiarize the children with the correct production of the *z* sound in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Mounted pictures: a zoo, zebras, grizzly bears, monkeys, bears, tigers, lions, seals, kangaroos, birds, chimpanzees. (**N.B.** There must be more than one animal in each picture. Notice the plural endings of the names of animals.)

MOTIVATION AND PROCEDURE

1. Show the children a picture of the zoo, and briefly discuss their visits to zoos.
2. Ask, "What sound do you hear at the beginning of the word *zoo*? Let's say the word together. The *z* sound is almost like *s*, but you must turn on your speech motor so that a buzzing sound comes out like this: *z-z-z*. Let's all try it." Have the children produce the sound in isolation.
3. Say, "Today let's visit the zoo. Here are some animals we'll see." Show the pictures individually. The children who identify the animals in each picture are permitted to place the picture somewhere in the room. That part of the room becomes the animal's cage. Continue until all of the pictures are placed in various parts of the room. Stress the final *z* sound in the plural of the animals' names as the children identify the pictures.

4. Select a child to be the zookeeper to direct classmates to the animals they want to see. The following pattern should be established and used throughout this activity.

   Child: Mr. Zookeeper, where are the _____ (plural name of animal)?

   Mr. Zookeeper: The _____ (plural name of animal) are over there.

   Child: (Walks over to the cage) These *monkeys* are very *crazy*.

   Rotate the zookeeper assignment after the pattern is followed once. Continue until all the 'cages' are visited.

5. Say, "Many times, the sound of *z* is written with the letter *s*. Some examples of this are the words *does, is, has.*" Write these words on the board, and ask everyone to repeat them, listening for the sound of *z* when they see the letter *s* in the words. Introduce the game *What is it?* explaining that the player is to give two descriptive sentences about any animal he chooses, e.g., "It looks like a horse. It has black and white stripes. What is it?" The player then calls on children who want to guess or answer his question. They must answer "Is it a _____ ?"
6. Construct other games or exercises which require the use of is, has, does and their contracted forms; for example, *isn't*.
7. Invite children to pantomime an animal of their choice. Have the rest of the class observe, and call on one child to answer in this pattern: "He(she) is a _____ (name the animal)."

FOLLOW-UP ACTIVITIES

Continue riddles and other patterning activities to reinforce verb forms and the correct production of the *z* sound.

GUIDE 19: THE SOUND OF SH (ʃ)

AIMS

To familiarize the children with the correct production of the sound of *sh* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

See description and list of pictures in Culminating Activities of this lesson guide.

MOTIVATION AND PROCEDURE

1. Tell the class the following story:

   Once there was a girl named Sharon. Every morning, when her alarm clock rang, Sharon would say, "*Sh-sh-sh.*" Later, Sharon's mother would call, "It's time to get up." Sharon would say, "*Sh-sh-sh.*" Her mother would call again, "Sharon, you'll be

late for school." Sharon still said, "*Sh-sh-sh*." Finally, Sharon's mother called, "Sharon, your breakfast is getting cold."

Sharon, at last, jumped out of bed, looked at the time and rushed into the bathroom. She quickly washed her hands and face and brushed her teeth. Then Sharon rushed to get dressed. She rushed to the kitchen to eat her breakfast, but did not have time to finish. Sharon's mother said, "You're always rushing; you never have time to finish anything."

Sharon rushed all the way to school. When Sharon rushed into her classroom, the children said, "Sharon, you're always rushing; you kept us waiting." Then Sharon remembered that today the class was going to the aquarium to see the fish. She was ashamed. She wished that she would never be late or have to rush again.

2. Ask the class these questions (Encourage the children to answer in complete sentences):

   What was the name of the girl in the story?

   What did Sharon say every morning when her alarm clock rang?

   What did she say when her mother called her?

   What did Sharon do after she jumped out of bed?

   What did Sharon's mother say to her when she did not finish her breakfast?

   What did the children at school say to Sharon?

   Where was the class planning to go?

   How did Sharon feel?

   What did she wish?

   Do you think Sharon learned her lesson?

3. Ask, "What did Sharon mean when she said, '*Sh-sh-sh*' to the alarm clock and to her mother? The sound of *sh* is the quiet sound. Let's make the quiet sound together. Make sure that your tongue is hiding in your mouth."

4. Repeat some of the words from the story. The words are Sharon, school, she, quickly, breakfast, rush, wash, mother, ashamed, wish, fish, never, finish. Say, "If you hear the quiet sound of *sh* put your finger up to your lips." (Demonstrate some one motioning to be quiet.)

5. Say, "In school, Sharon and her friends like to sing and act out this song:

   a. Here we go round the mulberry bush,
   The mulberry bush, the mulberry bush.
   Here we go round the mulberry bush,
   So early in the morning.

   b. This is the way we wash our clothes
   Wash our clothes, wash our clothes.
   This is the way we wash our clothes,
   So early in the morning.

   c. This is the way we brush our teeth.

   d. This is the way we push the broom.

   e. This is the way we shine our shoes."

   After singing the song, ask the class to suggest an action for each verse. Sing and act out the entire song.

6. Ask, "What words did you hear in the song that have the sound of *sh*? There are many other things that we do during the day that have the quiet sound. I will show you one of these things. Can you guess what I am doing?" Pantomime brushing your hair. Then ask, "Can you think of anything else you do that has the sound of *sh*? If you can, you may come to the front of the room and show it to us." Possible activities include pushing something, washing dishes, going fishing, taking a shower, crushing a piece of paper, shoveling snow. If the action does not have the sound of *sh*, the class must tell the person.

CULMINATING ACTIVITIES

Say, "These are some pictures from the story about Sharon. They are all mixed up. Can you put them in the right order and tell the story?" The pictures are of a bed, a toothbrush, an alarm clock, a washcloth and soap, a dress, shoes, hair brush, dishes, a school building, and a fish. Place them on the board ledge. Give the children a few minutes to study them, then suggest which one should go first and so on. After the pictures are arranged in the appropriate sequence, choose different children to tell the part of the story represented by each picture.

HOMEWORK

Give the children a rexographed sheet with the pictures used in the culminating activity. They are to color those pictures having the sound of *sh* and practice telling the story.

FOLLOW-UP ACTIVITIES

1. Engage class in creative dramatics. Suggest that the children act out the story of Sharon.
2. Initiate discussion of shadows and the sun. There are many books about the subject. Integrate the vocabulary of a science lesson.
3. Read or tell parts of the story *Peter Pan*.
4. Plan a trip to the aquarium, and talk about the various kinds of fish to be seen.

GUIDE 20: THE SOUND OF CH (t$)

AIMS

To familiarize the children with the correct production of the sound of *ch* in all positions

To use the sound in words, sentences, and connected speech

To help Spanish-speaking children become aware of the difference between *sh* and *ch*

To use Spanish words familiar to the children as a teaching aid

MATERIALS

Poem: "Chant for Children" by Eugene T. Maleska

Pictures: of foods containing the *sh* and *ch* sounds; of a Spanish girl who will be called Chiquita

Milk container labeled *leche*

MOTIVATION AND PROCEDURE

1. Show the children the picture of Chiquita, and introduce her as a little girl who lives in Puerto Rico. Tell the children, "If you lived in Puerto Rico, you wouldn't call Chiquita a 'girl.' Who knows what word means girl in Spanish?"

Write the word *muchacha*, on the board under *Chiquita*.

"One day while Chiquita was listening to her records and practicing the cha-cha, her mother said, 'Chiquita, please go to the store. I need some milk.' Now, in Puerto Rico the word for milk (hold up carton) is_____." Allow children to supply *leche* if they can. If not, say it for them. "So, Chiquita, went to the store and bought the *leche*."

N.B. If there are a number of Spanish-speaking children in the class, have them role-play this situation in Spanish.

Add *cha-cha* and *leche* to the word list on the board at the appropriate time during the story.

2. Refer to the list of words on the blackboard. Point out that each of these words contains the same sound, *ch*. Have the children listen for the *ch* sound, and repeat each word after you.

3. Tell the children that they are going to learn about that sound today as it is used in English words. Say, "We're going to practice *ch*, and we're also going to practice the sound we learned last week, *sh*, so that we will be sure to hear the difference between them.
The sound of *ch* begins with a *t* sound, followed by a *sh* sound. When you start to say the *ch* sound, touch your tongue tip to your gum bump; say *t* first, and then say *sh*. Repeat: *Tsh, tsh, tsh*."

4. Say, "Now, Chiquita has moved to New York City, and she has to shop in a big supermarket. She has to buy many different things, and we're going to help her. Here's the shopping bag that Chiquita has to fill. Everything that she buys will have the *ch* sound." Present a group of pictures and real objects: chocolate chip cookies, chicken, cheese, cherries, peaches, chocolate candy, spinach, pork chops. Place these objects on two desks serving as a counter in the front of the room.

5. Say, "Let's pretend that we've just moved from Puerto Rico to New York City. In New York there are *muchachos*, which means boys, and *muchachas*, which means girls. We're going to go to the supermarket to buy many things. Here is the shopping bag that we must fill. Everything that we buy will have the *ch* sound."

6. Select a storekeeper. Choose a *muchacho* or a *muchacha* to be the shopper. Have the storekeeper say, "May I help you, *muchacho* (or *muchacha*)?" Have the customer ask for two things which he pays for and puts in his shopping bag. Evaluate after each role playing sequence, and stress correct production of the *ch* sound. Continue until all objects are purchased.

7. The pictures and objects are replaced by those containing the *sh* sound. Now the *muchachos* and *muchachas* are to shop for foods containing the *sh* sound; e.g., fish, marshmallows, radishes, sugar, toothbrush, sherbert. Role-play and evaluate.

CULMINATING ACTIVITIES

Recite for the class the entire poem "Chant for Children" in a strong, jazz rhythm. Have them listen to the rhythm and snap their fingers along with you. Say, "Now, we're going to say the first stanza together. The boys can be the merchants and the girls can be shoppers." Repeat several times and teach the second stanza. Listen to the children for correct production of the *sh* and *ch* words.

FOLLOW-UP ACTIVITIES

1. Teach the remainder of the poem during the week until all five stanzas have been learned.

2. Prepare a list of *sh* and *ch* words from the class reader for practice.
3. Discuss the children's lunch or snacks, stressing food words with the *ch* sound.

CHANT FOR CHILDREN*
Eugene Maleska

GIRLS: Fish man, fish man, give me some fish!
BOYS: Yes ma'm, yes ma'm, what do you wish?
GIRLS: A codfish steak and a pound of trout.
BOYS: Yes ma'm, yes ma'm, coming right out!

GIRLS: Butcher man, butcher man, give me some meat!
BOYS: Yes, ma'm, yes ma'm, what do you eat?
GIRLS: A great big turkey and a little chick.
BOYS: Yes, ma'm, yes ma'm, take your pick!
GIRLS: Baker man, baker man, give me some cake!
BOYS: Yes ma'm, yes ma'm, what will you take?
GIRLS: A bag of cookies and an apple pie.
BOYS: Yes ma'm, yes ma'm, thanks, good-bye!

GIRLS: Pet man, pet man, sell me a pet!
BOYS: Yes, ma'm, yes ma'm, what will you get?
GIRLS: Three cute kittens and a little pup.
BOYS: Yes ma'm, yes ma'm, coming right up!

GUIDE 21: THE SOUND OF J (dʒ)

AIMS

To familiarize the children with the correct production of the sound of *j* in all positions

To use the sound in words, sentences, and connected speech

MATERIALS

Record: *American Folksongs for Children*, sung by Pete Seeger (Folkways FC 7601) side 1, band 1
"Jim Along Josie" Record player

Nursery rhymes: "Jack and Jill" "Jack Be Nimble" "Little Jack Horner" "Georgy Porgy"

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MOTIVATION AND PROCEDURE

1. Ask, "Does anybody know a nursery rhyme about two children named Jack and Jill? Can you say it for us?" Write the names Jack and Jill on the chalkboard. Underline the initial *j* in both names. Tell the children that this is the sound we will learn about today.
2. Practice the sound in isolation and in the names Jack and Jill. Say, "Watch me; listen and then make the sound. It's very much like *ch*, but this time you must turn your speech motor on. Let's practice a few times: *j-j-j*." Read the words Jack and Jill from the board, and add any names of children in the class who have the sound *j* in their name. Include names written with the letter *g*, such as George, if they are offered by the children.
3. Write "*G*eorgie Porgy" on the blackboard. Underline the *g* letters and point out to the children that sometimes this letter has the sound of *j*. Teach the rhyme to the children if it is unknown, and have the class recite it. Again, stress correct production of the *j* sound: the sound of *ch* with the speech motor turned on.
4. Say, "Let's say some more rhymes with the sound of *j*. Both of them are about boys named Jack. Does anyone know the rhyme, 'Jack Be Nimble'? Can you say it for us?" Invite one child to say the rhyme followed by a group recitation during which one child can pantomime the actions. Repeat this procedure with "Little Jack Horner."
5. Play the recording of "Jim Along Josie." Have the children listen just for pleasure. Play the record again after instructing the children to listen for all the words with the *j* sound. Elicit the title of the song and the word "jump." Write these words on the chalkboard. Tell the children that this time they're going to follow the directions in the song and do all the things that the song says to do. The fourth time the record is played the children are to join in the singing and perform the actions.

FOLLOW-UP ACTIVITIES

1. Have the children illustrate the four nursery rhymes. Mount them on a bulletin board along with the text of the rhymes. Have them repeated during the week for reinforcement of the *j* sound.
2. Begin a cumulative word list, adding *j* words from the class reader, as they are learned.
3. Use poems and stories about giants for reinforcement of the *j* sound.

GUIDE 22: THE SOUND OF Y (j)

AIMS

To familiarize the children with the correct production of the sound of *y* in all positions

To use the sound in words, sentences, and connected speech

To help Spanish-speaking children become aware of the difference between *j* and *y*

MATERIALS

Two circles of construction paper – yellow and blue

Book: *Little Blue and Little Yellow* by Leo Lionni (New York: Astor-Honor, 1959)

Pictures: yo-yo child saying "Yes" yolk New York yam baby yellow

MOTIVATION AND PROCEDURE

1. Say, "Listen to these riddles, and see if you can tell me the word. I'll give you one clue. Every answer begins with the sound *y*."

   This is the name of a toy.
   It goes up and down on a string.
   (Pantomime a *yo-yo*.)
   What is it?

   Someone offers you a piece of candy.
   You'd like to have it.
   You say_____. (yes)

   My color is yellow.
   I'm inside an egg.
   I'm called a _____. (yolk)

   I am the name of a big city.
   You live in me.
   I'm called New_____. (York)

   I'm a sweet vegetable all orange inside.
   I rhyme with "Sam,"
   And I'm called a _____. (yam)

   The baby is new,
   And not very old.
   He is _____. (young)

   I am the color of the sun
   And of butter and of an egg yolk.
   I am called _____. (yellow)

2. Write the words which answer the riddles on the board as they are supplied by the children.
3. When all the riddles are answered, read the list of words and listen to the children as they repeat after you. If you detect any substitutions of *j* for *y*, encourage the children to practice the following exercise after you. Say the sound of the long e [ē] before all the sounds of the vowels. For example: *ee-oh* will come out *yo-yo* when said more quickly; *ee-eh* will help to begin the word *ee-ellow* (*yellow*). Point out that when we want to say the sound of *y*, it is important to keep the tongue away from touching the roof of the mouth.

CULMINATING ACTIVITIES

Show the children a circle of yellow construction paper and say, "This is Little Yellow." Show the blue circle and say, "This is Little Blue. They are very good friends. I am going to read a story of what happened to them one day." Read the story, show the pictures, and discuss the meaning of the story with the children. During the discussion, children will have ample opportunity to use the sound of *y*. Listen for correctness.

FOLLOW-UP ACTIVITIES

1. Have children illustrate the story, *Little Blue and Little Yellow*. Caption each picture.
2. During roll call, have the children respond with "Yes, I'm here," or with "Yesterday, I_____."
3. Reinforce auditory awareness of the sound of *y* during reading and speaking activities.
4. Read the story of Barto Garcia, *Barto Takes the Subway*, by Barbara Brenner (New York: Knopf, 1961).

GUIDE 23A: NG ENDING (ŋ)

AIMS

To familiarize the children with the correct production of the sound of *ng* in the final position of a word

To use the sound in words, sentences, and connected speech

MATERIALS

Poem (see below) Bell Song (see below) Story (see end of lesson)

MOTIVATION AND PROCEDURE

1. Ring a desk bell or melody bell, saying to the class, "What did you just hear? Yes, that's one kind of bell. Here is a poem about other kinds of bells. Are you ready to listen?" Read poem.

Church bells ring a big, big song,
Ding, dong, ding, dong.
School bells ring a smaller song,
Ding-a-ding-ding, ding-a-ding, dong.
Phone bells ring a tinkling song,
Ting-a-ling, ting-a-ling, ting-a-ling.

2. Ask, "How many bells did you hear? Name them. Did they all sound alike? What was different?" Elicit concepts of size, pitch, and rate.
3. Ask, "What sound do you hear at the end of these words: *ring, sing, song, dong*? Does anyone know which two letters make up the sound?" Elicit *n*+*g*.
4. Analyze the placement of the tongue in the production of the *n* and *ng* sounds. Tell the children to keep the back of the tongue up, and "sing" the *ng* sound out through the nose.
5. Introduce the "Song of Sounds and Blends" (digraphs). This song is sung to the tune of "Love and Marriage."

Sounds are one thing, blends another,
They go together like a sister and brother.
When *n* and *g* are together,
You can't say *n*; you can't say *g*;
You can't say one without the other.
Ng-ng-ng-ng-ng!

6. Have the children pantomime the three kinds of bells from the poem. "We have already *been* bells; now let's sound like bells." Utilizing vowel sounds followed by *ng*; e.g., i*ng*, ah*ng*. Have children imitate the sound of small-to-large bells, changing rate, pitch, and intensity.
7. For auditory discrimination. Read a list of words, some of which end with the sound of *n*; i.e., ra*n*; others end with the sound of *ng*; i.e., ra*ng*. Children identify the *ng* words.
8. Rhyming words. Supply a word such as song, and elicit a rhyming word such as wrong, strong.

CULMINATING ACTIVITY

Read the story, "My Friend Zing," to the children.

This story can be adapted to puppetry, flannel board and the like, as the situation allows.

MY FRIEND ZING
Original Story

There was once a little bird named Zing. He was called Zing because he could fly very fast. He could zing to the top of the tree, and he could zing down to the ground, and he'd even zing over to another tree, the old oak tree, to see his friends. Now, you'd think that Zing was a happy bird. But he wasn't. He was sad about one thing. He could not sing!

No matter how hard he tried, he could not sing at all. He felt very bad when he heard all the other birds singing their cheerful songs. His friend Ling could sing, "Ting-a-ling-a-ling." His friend Ding could sing, "Bong-a-bong-dong-dong." And his friend Jing, who had an especially lovely voice, could sing, "Ming-a-ting-bong."

But poor Zing just could not sing at all. He cried to his mother, and he cried to his father. He cried to his sister; he cried to his brother; but they did not know what was wrong. Although *they* could sing, they could not teach him because they did not know what was wrong. They tried to make him feel better and reminded him that he was the *fastest* bird, but that didn't cheer him up.

Then one day he decided he couldn't stand it any more. He said, "I'm tired of not being able to sing; I'm going to see the wise old owl. He'll help me."

Zing said goodbye to his family and friends and readied himself for the long journey. After a long, long time of flying, he came to the tree where the wise old owl lived.

Zing rang the bell: "Ting-a-ling-ling," went the bell. Soon, the wise old owl came to the door and said, "Who rang my bell?"

"Oh, it is only I, Zing, and I need your help," said Zing in a sad voice.

"What seems to be the trouble?" asked the owl.

"Oh," sighed Zing, "I just don't sound like the other birds."

"What do you mean?" asked the owl.

"I can't sing, and I can't even say my best friends' names right," said Zing.

"Well, what are their names?" asked the owl.

"Their names are Lin', Din', and Jin'."

"*Who, who, who-o-o-o*?" asked the owl again.

"Lin', Din', and Jin'. you know – the three boys who live near the big oak tree."

"Lin', Din', and Jin'?" questioned the owl.

"M-m-m-m-m-m-m-m-m," said Zing.

"O-h-h-h-h-h-h-h," exclaimed the owl, "you mean Ling, Ding, and Jing."

"That's what I said," said Zing. And Zing repeated the names.

"O-H-H-H-H-h-h-h-h-h-h," said the owl, "wait a minute! I have the very thing you need." The owl disappeared, and returned very quickly with something shiny.

"What's that?" asked Zing.

"This is my greatest helper – my mirror! Now listen, and listen carefully," said Mr. Owl. "I want you to listen and look as I say your friends' names: Ling, Ding, Jing. Now look and listen again: Lin', Din', Jin'. Are the two sets of names the same? Now you say the names, and look in the mirror as you say them."

Zing took the mirror, looked in it and said, "Lin', Din', Jin'."

"Now you're not looking and listening carefully," said the owl. "I'll do it again and I want you to watch my tongue." Mr. Owl repeated the names, "Ling, Ding, Jing."

"O-H-H-H-H-h-h-h-h-h-h," said Zing, "I see what you mean. Your tongue went down and my tongue went up. When my tongue goes up, I say *n* instead of *ng*." This time Zing looked very carefully in the mirror and moved his tongue down very carefully and said, "Ling, Ding, Jing."

"That was wonderful," said the owl.

"Oh, I can't believe it," said Zing, "I finally did it. I did it."

And Zing was so happy that he hopped up and down singing,

"Ting-a-ling-ling,
Bong-a-dong-dong,
Ming-a-tong-bong"

and cried, "Thank you, thank you, Mr. Owl; now I can sing!"

"I'm glad too, Zing," said the owl. "Now go home, and surprise your friends. What are their names?"

And very proudly Zing said, "Ling, Ding, and Jing."

"Very, very good," said the owl.

And Zing flew as fast as he could back to the old oak tree, practicing all the way home. He found his friends and surprised them with "Ling, Ding, Jing – listen. I can sing; I can sing. Listen!" And Zing sang the three songs:

"Ting-a-ling-ling,
Bong-a-dong-dong,
Ming-a-tong-bong."

And from then on Ling, Ding, Jing, and Zing would fly around every day and sing.

FOLLOW-UP ACTIVITIES

During other class activities remind the children of the *ng* sound. Include a daily drill if possible.

GUIDE 23B: ING ENDING

AIMS

To familiarize children with the correct production of the sound of *ing* in the final position of a word

To use the sounds in words, sentences and connected speech

To have the children understand that *ing* is an ending in action words

MATERIALS

Action pictures of people running, eating, talking, washing, driving

MOTIVATION AND PROCEDURE

1. Pantomime a simple activity and ask a child to describe what you are doing. Write the child's answer on the board. For example, "You are combing your hair." Focus the children's attention on *ing* ending. Say "Today we are going to practice that sound."
2. To facilitate production of final *ing*, ask the children to say *ing*, then *walking*; *ding* then "riding"; "ping", then "mopping."
3. Ask individual volunteers to pantomime various activities.
4. After each pantomime, write the action word on the board. Say, "These are all doing words. They all end with the *ing* sound." Have children find and underline the *ing* part of the word.
5. Say, "Listen for the *ing* sound. I'm going to say each of these words. Listen carefully and say the word after me. I really want to hear that *ing* at the end of the word."
6. Then say, "Now, I'm going to say the words again. Sometimes I will say the word wrong, and I won't put the *ing* at the end of the word. You will have to listen very carefully. For example, if I say *driving*, I want you to clap your hands once." (Demonstrate.) But if I say *drivin'*, you must put both hands on your head." (Demonstrate.) Repeat this procedure with all vocabulary on the chalkboard.
7. Say, "There are many doing words. These are only a few of them." Show pictures of people doing things. Ask, "What are they doing?" Elicit whole sentences from the children, describing the action in the pictures; e.g., "The lady is eating." "The boy is running." Place these mounted pictures along the chalkboard ledge, and the numbers 1 through 10 above them. Distribute cards with the same numbers. Choose a leader who will call a number. The child holding that number must respond to the call by saying a full sentence about that picture. Change the card and the leader after all have been done.

CULMINATING ACTIVITIES

Organize pantomime game with group clapping and chanting. Choose a child to go out of the room. The class then chants, "1 - 2 - 3 - 4. Look who's coming through the door." The child reenters and pantomimes a doing word. A member of the class responds with, "It's Bobby and he's jumping."

Continue playing this game so that all children have an opportunity to pantomime and to provide the descriptive sentence.

FOLLOW-UP ACTIVITIES

1. When checking attendance, or during the day, ask for words ending in *ing*, preferably in sentences such as "It is raining. The sun is shining. Good morning."
2. Have children complete the statement "As I was coming to school _____" for either oral recitation or creative writing practice.

GUIDE 23C: ED ENDING*

AIMS

To familiarize children with the three different sounds of the *ed* ending

To use the sounds in words, sentences and connected speech

MATERIALS

Action pictures Phrases written on oaktag strips which indicate the past tense of each picture; e.g., "Five minutes ago he _____." "Yesterday she _____." "Last week they _____."

MOTIVATION AND PROCEDURE

1. Briefly review the *ing* lesson. Say, "When we said, 1 - 2 - 3 - 4. Look who's coming through the door, we were talking about what Johnny is doing now." Show the pictures, and ask children to describe in sentences the action they see; e.g., "He is running." "He is jumping."
2. Say, "I'm going to say a sentence, but I will not say the last word. I'm going to pantomime it, and you must tell me the word." Say and pantomime, "Mary likes to jump." When the word *jump* is supplied, write it on the chalkboard. Then say and pantomime the sentence, "Nathaniel likes to walk. "Again, write *walk* on the board when it is supplied.
3. Say, "Today we're going to talk about what happened before. I'm going to change the words *jump* and *walk* so they tell about what happened before." Add *ed* to each word as you use it in a sentence; e.g., "Five minutes ago, Mary jump*ed*." "This morning, Nathaniel walk*ed* to school."
4. Note that when *ed* is added to a word, it is called an ending. Say, "Let's call this *ed* ending Mr. Ed. Watch out for Mr. Ed. He's a very tricky fellow." Erase the words from the chalkboard. Write on the chalkboard as you explain the sounds of *ed*. Say, "Mr. Ed can sound three different ways. Sometimes he sounds like his own name; sometimes he sounds like *d*, and sometimes he sounds like *t*."

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* It is suggested that this lesson immediately follow the *ing* lesson.

5. Have the children produce the three sounds after you. Say, "I'm going to mention a lot of words with *ed* endings. Listen carefully for the sound at the end, and tell me whether it's an *ed*, *d*, or *t* word. I'll write it in the correct column." When finished, the chalkboard should look something like this:

Mr. Ed

ed	*d*	*t*
handed	pulled	bounced
folded	played	jumped
scolded	rowed	walked
seated	paddled	skipped
	poured	pushed
twisted	sneezed	fished
mended	slammed	baked
parted	banged	mixed
braided	called	hopped
	dialed	coughed

6. After the list is completed, say each word and have the class repeat it, emphasizing the different *sounds* of the *ed* ending.

CULMINATING ACTIVITIES

1. Present the action pictures again, with the oaktag phrase indicating past tense. Have child complete the sentence with the pictured verb in its correct past tense form. Have the child identify which sound Mr. Ed made in the verb, in the sentence; e.g., "Five minutes ago he jumped." The sound is *t*.
2. Bring a child's chair to the front of the room. Say, "We're going to change the game we played last time so that we're talking about what has already happened." Choose a child to go out of the room. Have the child come back into the room pantomiming an action word, and have him sit in the chair when he has finished. Say, "Now, Johnny is all finished. What he did is over." Have class say, "1 - 2 - 3 - 4. Look who just came through the door. It was Johnny and he just jumped." Continue playing the game so that all children have an opportunity to participate.

FOLLOW-UP ACTIVITIES

1. Make a "Mr. Ed" chart, keeping the words in the appropriate column; i.e., *ed*, *d*, or *t*.
2. Reinforce correct use of the past tense during reading and conversation.
3. Have the children bring in action pictures as used during this lesson.
4. During an art lesson, have the children draw what they did yesterday, last month, last summer.
5. After a class trip, write stories in the past tense. Encourage children to read them aloud.

GUIDE 23D: SK ENDING

AIMS

To familiarize the children with the correct production of final *sk*

To have the children use the blend in words, sentences and connected speech

MATERIALS

Tape recording of Batman television program theme music Masks Rexographed sheets

MOTIVATION AND PROCEDURE

1. Play tape recording of Batman theme. The children will recognize the theme immediately and identify it as the music for the Batman program. Allow some free discussion about Batman and Robin. Eventually, establish the idea that Batman and Robin always wear a mas*k* to disguise their real identity.
2. Tell the children that they are going to practice saying *mask* and words that rhyme with mask during conversation about Batman.
3. Write *mask, ask, desk, risk,* in a single column on the board. Ask the children what is alike about each word. (Define the word risk, if necessary.)
4. Identify the sounds that make up the *sk* blend. Practice in unison: (s-s-s-s). Practice in unison: (k-k-k-k). Practice in unison: (s-k, s-k, s-k, s-k.) Practice in unison, *sk, sk, sk, sk.* Say, "Remember we must hear both sounds, first the *s* and then the *k*. This *sk* blend keeps your tongue as busy as Batman. First the front is working, and then the back works."
5. Say each word listed on the board slowly and carefully. Have the children echo each word in unison, listening for the correct order of the sounds and paying attention to the movement of the tongue.
6. Call on individual volunteers to say the words. When you are fairly sure that a majority of the children can say the words in isolation, move on to the next activity.
7. Say, "Now I will say the words again. Sometimes I will say them the right way, and sometimes I will say them the wrong way. When you hear me say the word the right way, you may call out 'Batman'. Are you ready to listen?" Say the words several times, making these substitutions occasionally: aks for ask; mas' for mask; des' for desk; ris' for risk.
8. Say the following sentences, calling on children to fill in the missing word:

   Batman came to school and sat at the teacher's _____. (desk)

   He said, "Do you have some questions that you would like to _____?" (ask)

   He told us that his job was very dangerous; he almost always had to take a _____. (risk)

   Batman also told us that to deceive criminals, he always wears a _____. (mask)
9. "You were very good at guessing the right words. Now I want you to speak in a whole sentence when you answer these questions:

What did Batman do when he came to class? What did Batman say about his job?

What did Batman say to the class? What does Batman always wear?"

CULMINATING ACTIVITIES

1. Say, "Let's pretend that Batman and Robin are visiting our class. We will interview them (i.e., ask them questions about their jobs.) Here are two masks. One mask is for Batman, and one is for Robin. The children who wear them will be Batman and Robin, and the class will ask them questions."
2. *Role-playing interviews.* Call on a number of children to be Batman and Robin. Have the class interview them. Encourage class to speak in full sentences, and correctly use the final *sk* during the interview. Suggest sentences such as:

   Batman, let me ask you _____? Please sit at Ms. _____'s desk.

   Robin, where can I get a mask like yours? When did you last take a big risk?

Do not discourage free conversation and original contributions of the children.

FOLLOW-UP ACTIVITIES

1. Distribute rexographed sheets depicting Batman and Robin in several different situations and activities. (Pictures can be taken from daily comic strips.) The *sk* words from this lesson are printed at the bottom of the rexograph. Have the children discuss what is happening in each picture, and underline the *sk* in each word.
2. *Play a masquerade game.* Allow children to wear different kinds of masks. Have them ask, "Who is that behind the mask?" Game can be varied to include community helpers and famous people.
3. Reinforce correct use of *sk* blend in all curriculum areas.

GUIDE 23E: ST AND EST ENDINGS

AIMS

To familiarize the children with the correct production of final *st* and *est*

To provide practice in words, phrases, sentences and conversation

MATERIALS

Original story and poem with *st* and *est* words (both included in lesson)

MOTIVATION AND PROCEDURE

1. Use stick puppets of three boys, one taller than the other two (pictures cut out of magazines will

do), in telling the following story with appropriate gestures. Direct the children to listen for all the words with the sound *st* at the end as in fa*st* and faste*st*.

> There were three boys who lived on the same block. They were the same age, but as you can see, the first boy was the tallest. These three boys were the best of friends. They played together after school, and on Saturdays and Sundays, too. One day the first boy said to the other boys, "Let's have a race to see who can run the fastest." "Oh," said the second boy. "We already know that I'll win. I can run very fast." "But, I can run very fast, too," said the first boy. "Besides, I'm the tallest so that means I can run the fastest." "Oh," said the third boy. "We'll see about that. Are you ready?" "Yeah," said the first boy in a voice that was starting to get angry. "Let's start at the corner and race to the end of the block." The third waited at the end of the block to watch the test.
>
> So the two boys walked to the corner, stood right next to each other, and the first boy said, "Ready – get set – go!" And off they went. Very soon, the first boy was ahead and he cried, "See, I told you I could run the fastest!" And he ran as fast as he could. But, the next thing he knew, the second boy caught up and went ahead of him. "Hah," said the second boy. "Who's the fastest runner now? I'm the best." The first boy ran a little faster, caught up to the second boy, and said, "Oh, no you're not the best runner. I am!" And then the two boys were both running as fast as their legs could go. Before they knew it, a strange thing happened. They both got to the corner at the very same time! The race was over! "I got here first," said the second boy. "No," said the first boy. "We both got here at the same time. It's a tie. We both won!" "Gee," said the first boy. "You're right." The two boys looked straight at each other, and the first one said, "I guess we're both the fastest runners on the block!" "Yeah," said the second boy, "and we're all best friends, too!"

2. Have several groups of children act out the story, using the stick puppets. Direct the attention of all pupils to the *st* endings.
3. Write *st* words from the story on the chalkboard (be*st*, fir*st*).
4. Elicit rhyming words: ne*st*, bur*st*, thir*st*, we*st*.
5. Elicit and write the *est* words from the story on the blackboard to form superlatives: tall*est*, fast*est*.
6. Elicit additional words from the children to add to this list.
7. Present *ed* endings that sound like *st*: danced, passed.
8. Do *auditory discrimination exercise*. Say, "Suppose I told you that I was the firs' on line? Would you know what I mean?" Direct the discussion to discover that you change the word by dropping the *t*. Supply additional examples if needed to elicit this fact. Say, "Let's find out how well you really listen to me. I will say some of our words that are on the blackboard. Sometimes I will leave the *t* on, but sometimes I will not use my best speech, and the *t* will fall off the word. When I use my best speech and I say the word in the best way, I want you to wiggle your fingers. If I forget and let the *t* fall off, keep your fingers very still! Provide a few examples until the directions are clear.

CULMINATING ACTIVITIES

1. Have several children pantomime the superlative *est* form; e.g., Mary is the saddest; Bill is the

happiest; John is the fastest; Henry is the slowest; Kevin is the tallest; Joan is the shortest. The children must respond to the pantomime with a descriptive sentence using the *est* form.

2. *Play a direction game.* Have one child give three directions, and call on someone to follow them. First, you must _____, then you must _____, last, you must _____. Continue until as many children as possible have been called upon. Stress the *st* ending in fir*st*, la*st*, and mu*st*.

FOLLOW-UP ACTIVITIES

1. Review *st* words and activities whenever appropriate.
2. Other curriculum areas will afford opportunity for reinforcement. (For example: the word *breakfast* during health lessons; *east* and *west* during social studies; *paste* during art lessons.)
3. Use the following poem for choral speaking and pantomime:

Last night, the night before,
Twenty four robbers came to my door.
I went downstairs to let them in –
They hit me over the head with a rolling pin.
I went upstairs to get my gun,
And you should have seen how they did run!
Eight ran east, eight ran west
And eight ran over the cuckoo's nest.

GUIDE 23F: LT, LD AND ND ENDINGS

AIMS

To familiarize the children with the endings *lt, ld,* and *nd*

To use these endings in words, sentences and connected speech.

MATERIALS

Pictures: Bed Little man Sack Mother Doctor Field of flowers

MOTIVATION AND PROCEDURE

1. Ask, "Have you ever had a dream that was so real, you were never quite sure it was a dream? Well, something like that happens to a young boy whose name is Roland."
2. Proceed to tell the following story:

There once was a little boy named Roland. One day Roland had to stay in bed because he had a bad cold. His mother told him not to get up and that she would send for his friend, Dr. Walt.

Roland listened as his mother telephoned the doctor. He was glad that he was inside today because it had rained in the morning, and the wind made a howling sound. As

Roland waited for Dr. Walt, a strange thing happened. Suddenly his door opened and a little man carrying a wand walked in and said, "Don't be frightened, I am your friend. I am called the Sand Man. Once I ruled a magic land where everything was made of gold. It was called Gold Land. I had a magic bag of sand, but I lost it. Unless I find my bag of sand, my whole land will turn into salt. Will you help me find my bag of sand?"

Roland felt sorry for the Sand Man and told him that he would help him. The Sand Man told Roland that he had lost his sand in a field of wild flowers and that they would have to spend a long time looking for it. The Sand Man waved his magic wand, and suddenly Roland found himself in a field of beautiful wild flowers. Roland looked all around the field. He felt all over the ground. As Roland reached behind a rock, his hand felt something. He picked it up and, lo and behold, it was the bag of sand. He showed the Sand Man the bag. The Sand Man said, "Now I will be crowned King of the Gold Land again. Thank you for helping me. Now I must send you home. Here is some sand for your very own. When you want to visit me, just sprinkle some over your eyes."

Just then, Roland felt someone touch his shoulder. He opened his eyes, and saw Dr. Walt looking down at him. "How are you feeling now? Please stand up while I examine you." Roland's mother went over to help Roland. She looked down at his bed and said, "Roland, how did this sand get into your bed?" Roland just looked up and smiled at his mother.

3. Discuss the story, using these questions.

   What was the name of the little boy?

   What was the matter with him?

   Whom did Mother send for?

   What was the weather like?

   Who came to visit Roland?

   What was the Sand Man's problem?

   Where did Roland go to look for the bag of sand?

   Where did he find it?

   Tell the ending of the story.

   Do you think this story really happened?

4. *Do auditory discrimination exercise.* Say, "I am going to repeat some sentences from the story. One word in the sentence will not be finished. Listen and tell me the word." Roland had a "col_." Dr. "Wal_" is his friend. I lost my bag of "san_." He "foun_" the sand. It was in the "fiel_."

5. Say, "The last sound was missing from each of the words I did not finish. If we want to tell this story, we must practice many words. In the word Roland, what *two* sounds do you hear at the end of the word? The sounds are *n* and *d*. We have already learned how to make *n* and *d*." Practice in unison: *n-n-d; n-n-d; nd; nd.* "Listen to these words and wave your hand if you hear a word that ends in *nd*; hand, fell, find, run, dive, sand, friend, bag. In the word, Walt, what *two* sounds do you hear at the end of the word? The sounds are *l* and *t*. We know these sounds also: *l* and *t*." Practice in unison: *l-l-t; l-l-t; lt; lt.* "Listen to these words and wave your hand if you hear a word that ends in *lt*: felt, salt, hill, bit, built. In the word, cold, there are two different sounds that come at the

end of the word. The sounds are *l* and *d*. We have learned these sounds before: *l* and *d*." Practice in unison: *l-l-d; l-l-d; ld; ld.* Say "Listen to these words, and wave your hand if you hear a word that ends in *ld*: held, well, head, old, field, dress, gold."

Read the following couplets, and ask the class to fill in the last word in the second line.

It isn't my fault
For spilling the ____ (salt).

What shall I send
My very best ____ (friend)?

He picked up the sand
With his ____ (hand).

It is very round
And weighs only a ____ (pound).

The house was sold
For a lot of ____ (gold).

Why are you so wild
You naughty little ____ (child)?

After the class has filled in the word, everyone says the two rhyming words.

CULMINATING ACTIVITIES

Engage class in story telling. Place pictures of a bed, a little man, a sack, a mother, a doctor, and a field of flowers on the board ledge. Ask the children to retell the story, answering the questions, Who? Where? When? and What happened? Then distribute the pictures to six different children, and ask each child to tell his part of the story.

FOLLOW-UP ACTIVITIES

1. Review the story used in this lesson. Elicit the words with the *lt, ld* and *nd* endings. Additional words with these endings should be drawn from the class reader.
2. Prepare other couplets for added practice.
3. Stress the use of final sounds in oral work.

MULTIMEDIA MATERIALS

Experience is the basis of all learning. Children's learning is rapid if they are given broad, stimulating experiences. If their experiences are meager, children will fail to achieve their maximum degree of learning potential. There are two kinds of experiences – direct and vicarious; both kinds are important for children's total learning. Direct experiences are those in which the child is directly and personally involved, such as caring for a pet dog or seeing a circus. Vicarious experiences are substitutes for real, direct experiences, such as reading about dogs or watching a circus on television. A child living in today's world cannot experience everything directly. Restrictions of time and place prevent him from directly experiencing much of what he needs to know. Vicarious experiences, such as looking at pictures and books, watching movies and TV, listening to radio and stories, should supplement direct experiences. Vicarious experiences extend understanding, build vocabulary, promote good language usage, provoke thinking. Language deficiency is not limited to nonverbality or to possible confusion resulting from a bilingual background. A deficiency may exist in a child's ability to generate and express thoughts.

The child's teacher must make provision for vicarious experiences. A multimedia approach to speech improvement utilizes a total sensory approach (oral, aural, visual and tactile) to learning. The teacher is not necessarily limited to using audiovisual aids, although there are many. Every available medium which will serve to stimulate the child's sensory faculties in the learning process should be utilized. These instructional aids may serve the teacher in a variety of ways: as a total lesson in itself, for an introductory lesson, as motivation, for development, as an application, or for a summary lesson. The time, effort, and expense that *any* teaching aid involves can be justified only if that aid brings better results than the teacher can achieve without it. Educators tell us that the only evidence of learning is a change in behavior. The sole reason for using a multimedia approach, then, is to help create, sustain, and make permanent desired behavior patterns.

Multimedia instructional devices are numerous. Some lend themselves to large-group instruction; others are best used with small groups. Some can be utilized on an individual basis, as a pupil-directed activity. The teacher should be able to use many of these devices:

1. Public address system. This is used so that the lecturer can be heard throughout the room. Some schools are equipped with portable microphones, so the students may ask questions of the teacher.
2. Television. Both open and closed circuit television programs can be valuable. This instructional device requires the administrative detail of programming the viewing time for the group. Refer to the *WNYE-TV 25 Manual* for teachers' guides and program descriptions.
3. Radio. Many educational programs are repeated during the week, which permits flexible

scheduling. Refer to the *WNYE-FM Radio Manual* for descriptions of programs and teachers' guides.

4. Films. The film and the motion picture projector have long been standbys for instruction.
5. Single-concept 8mm silent film clip.
6. Filmstrips. An entire filmstrip or selected frames may be shown.
7. Record player. In addition to an extensive listing of stories and songs, there has been a recent increase in instructional records in the field of phonics and speech improvement.
8. Opaque projector. This is a useful device because materials can be shown from books, newspapers, magazines, and materials which are too valuable to cut up to make transparencies.
9. Transparencies for use with the overhead projector. The basic acetate transparency and the overlays are appealing to the learner. The proper use of the equipment and its allied materials permits the teacher to develop, present, question and motivate, and to improve communication with pupils. The same materials may be used for improving the pupils' ability to verbalize.
10. Tape recorder. Its uses are extremely wide in scope and variety. It can be used as a group instructional device or for individualized instruction, as the listing to follow will indicate.
11. Slide sets. These can be produced locally or purchased commercially.
12. Tapes. These can be produced locally to accompany commercially prepared filmstrips.
13. Tapes. Lessons on speech improvement can be developed. Language patterns, for example, can be successfully reinforced with the teacher serving as the model on the tape. Used in conunction with earphones, "Repeat after me" activities can be extensive.
14. Rexographed materials. These should be appropriate to the lesson.
15. Tapes. Instructional tapes can be developed which will serve to highlight various reading readiness skills. Preprimers can be introduced. For example, WNYE Radio will prepare free tapes. Consult the *WNYE-FM Radio Manual.*
16. Flat pictures. These should be attractively mounted.
17. Flannel boards.
18. Pocket charts.
19. Chalk boards. Individual, lap sized boards are frequently available.
20. Pictures of characters in stories.
21. Real materials. Plastic toys, dolls, and other tactile objects are some examples.
22. Puppets.
23. Manipulative profile charts. These are especially useful for the very young child.
24. Representative material. Discs and paper geometric figures may be helpful in establishing meaning of words like *circle* and *square*.
25. Talking books. This is a complete package of a tape and six copies of a book. A colorfully illustrated storybook is chosen. The story is taped by the teacher in the same manner that one would read it to a child sitting on one's lap. The children are instructed on each tape to listen for a click before turning a page. A tape recorder and five sets of earphones are set up in a listening corner. Children may then choose stories to "read." As a result of experiences such as these, there is an improvement in listening, speaking and related skills.
26. Filmstrips and records. The combination of filmstrip and phonograph has been highly successful in motivating children to verbalize. The many children's favorites sold by Weston Woods, commercially available, are simple, colorful and delightful. Children learn to look carefully, listen attentively, remember sequential events, learn new words, and enjoy retelling the story. In addition to full class viewing, individuals or small groups can use individual viewers or senior previewers while listening with earphones as an independent activity.
27. Tape recorder. There is always a need to promote teacher initiative, creativity and ex-

perimentation. To individualize instruction and to assist in group work, the teacher may make further use of the tape recorder in a reading readiness program. A series of pictures is taken from old readiness books, workbooks, and other sources. These pictures are used with the entire class with the teacher telling the story while utilizing a large flannel board or picket chart. In individualizing instruction, one to six children use earphones and the tape recorder. Each child has his own set of pictures and uses either a small flannel board or a pocket chart. As instructions are given on tape, the children use their pictures as the lesson unfolds. Some skills which can be developed are the following: The ability to follow instructions; the ability to place a series of events in the proper sequence; the ability to recognize the action and characters of a story; the ability to make judgments; the ability to discriminate aurally. The children are able to feel successful when they retell the story.

N.B.: All activities with earphones develop well during any classroom activity. The earphones channel not only specific sounds information to the children's ears, but serve also to eliminate most extraneous noise.

FILMS AND FILMSTRIPS

* (251,8) *Gilberto and the Wind.* New York: McGraw -Hill (Text-Film Division).

* (64630.12) *My Talking Helpers.* New York: McGraw-Hill (Filmstrips-Films).

* (448,934) *Parts of Speech.* Chicago: Coronet Instructional Films.

* (65630) *Talking Time, Set 1* and * (64630.2) *Talking Time, Set 11.* New York: McGraw-Hill (Filmstrips-Films).

* (32350) *Teaching Children Values Through Unfinished Stories.* Baldwin, N.Y.: Educational Activities.

* (666.843) *Whistle for Willie.* Weston, Conn.: Weston Woods Filmstrip Series.

RECORDINGS

A Child's Life in the Big City. Set of five filmstrips, five records, and teacher's guide. Baldwin, N.Y.: Educational Activities.

* (75506) *Adventures of Mary.* Troutman Press.

* (77606) *American Speech Sounds and Rhythms.* Dr. Color Block Products.

Choral Speaking for Primary Grades. (with book) Baldwin, N.Y.: Educational Activities.

City Rhythms. (with filmstrip and book) Irvington-on-Hudson: Hudson Photographic Industries.

Free to Be . . . You and Me. New York: Bell Records.

* (77641.50) *Imagi-Craft Series, Album One.* New York: Ginn.

* (77738, (77738.01), (77738.02) *Listening Stories 1, 2, and 3.* Stanley Bowmar.

Sound Tunes Kit — Listen and Learn with Sparky (PreK-2). Baldwin, N.Y.: Educational Activities.

* (78800) *We Speak Through Music.* Stanley Bowmar Records.

* (666.842) *Whistle for Willie.* Weston, Conn.: Weston Woods.

The succeeding entries may be ordered from Folkways Records, 701 Seventh Avenue, New York, N.Y. 10036. The Folkways Catalogue number appears in parentheses, following each entry.

American Folk Songs for Children. Pete Seeger. (FC 7601)

Call and Response – Rhythm Group Singing. Ella Jenkins. (SC 7638)

* (77635.61) Louise Bennett *Children's Jamaican Songs and Games.* (FC 7250)

The Glory of Negro History. Langston Hughes. (FC 7752)

Negro Folk Songs for Young People. Huddie Ledbetter. (FC 7533)

Nursery Rhymes, Games and Folk Songs. Cisco Houston. (SC 7606)

1, 2, 3, and a Zing, Zing, Zing. Tony Schwartz. (FC 7003)

The Rhythms of the World. Langston Hughes. (FC 7340)

Ring Games. (Negro children in Alabama sing traditional game songs. Game instructions in text.) Harold Kourlander. (FC 7004)

Sounds of My City. Tony Schwartz. (FC 17341)

Sounds of Animals. Arthur M. Greenhall and Dr. Nicholas Kollias. (FX 6124)

* (78473) *Story of Jazz.* Langston Hughes. (FC 7312)

Twelve Songs for All Year Long. Gil Slote. (SC 7626)

West Indian Folksongs for Children. Lord Invader. (SC 7744)

*May be found in *List of Approved Audiovisual Materials.* Item number precedes title.

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Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two. 1966, No. 8.

Handbook for Language Arts: Grades Three and Four. 1970, No. 6.

Handbook for Speech Correction: K-12. 1974, No. 6.

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